

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 3857.

SATURDAY, SEPTEMBER 28, 1901.

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A COURSE of TWELVE LECTURES on the GEOLOGICAL EVIDENCES of FORMER GEOGRAPHICAL CONDITIONS will be delivered by JOHN S. FLETT, M.A., D.Sc., F.R.S.E., in the LECTURE THEATRE of the VICTORIA and ALBERT MUSEUM, SOUTH KENSINGTON (by permission of the Board of Education), on MONDAYS, WEDNESDAYS, and FRIDAYS, at 5 p.m., beginning MONDAY, October 7, and ending FRIDAY, November 1. Each Lecture will be illustrated by means of Lantern Slides and Limelight. Admission to the Course, free.
By Order of the Trustees.
E. RAY LANKESTER, Director.
British Museum (Natural History), Cromwell Road, London, S.W.

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TICKETS STILL TO BE HAD.
WEDNESDAY EVENING.—New Cantata, 'The Blind Girl' (Coleridge-Taylor); Piano-forte Concerto (Brahms); Overture, 'Rosamunde' (Schubert).—Mmes. ALBANI, Mr. BLACK, Mr. BOWWICK.
THURSDAY EVENING.—Overture, 'Leonora' No. 2 (Beethoven); Scena, 'Maria' (Joachim); Cantata, 'A Song of Darkness and Light' (Parr); Prelude, 'Romance and Juliet' (German); Song and Chorus (Chas. Wood); Finale of Act II, 'William Tell' (Rossini); Song from 'Carmen' (Bizet); Overture, 'Cheval de Bronze' (Anser);—Miss NICHOLLS, Miss BREMA, Mr. COATES, Mr. BISHAM, Mr. GREENE.
FRIDAY EVENING.—Overture, 'Les Deux Journées' (Cherubini); Cantata, 'Rinaldo' (Brahms); Variations for Orchestra (Elgar); Cantata (Glaucoum); Capriccio, Piano and Orchestra (Saint-Saëns); Balcony Duet, 'Romance and Juliet' (German); Overture, 'Benvenuto Cellini' (Berlioz);—Miss NICHOLLS, Miss CROSSLEY, Mr. COATES, Mr. BOWWICK.
SATURDAY EVENING.—Prelude 'Colomba' (Mackenzie); Scena, 'Endymion' (Cowen); Banquet Scene (Bruch); Aria (Spontini); Concerto for Violin (Mozart); Overture, 'Freischütz' (Weber); 'With Verdu Chlad' (Haydn); Motet (Haydn); Vocal Duet (Goring Thomas); Choral Ballad (Pearson); Overture, 'Carnival' (Dvorak);—Madame ALBANI, Miss NICHOLLS, Miss WOOD, Miss CROSSLEY, Mr. DAVIES, Mr. BLACK, Mr. GREENE, Dr. JOACHIM.

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SATURDAY, SEPTEMBER 28, 1901.

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We laid
For each ship's want a motley barter down—
Cloth, and bright beads, and brass and iron blades—
Wares which they crave; by every heap was placed
A stake wherefrom there swung the thing we
lacked,
A fruit, some grain, meat, or a butter-pot.
This done in their full sight: then would we leave
The barter heaps a-row and stand aloof
Whilst our barbarians, returning soon,
Meted the stuff, and laid by every pile
The goods which they would give in equal worth.
Then they withdrew, and ours, gone up again,
Accepting what was fair, bore that away;
What seemed not equal we did leave untouched,
They adding more and more to make all just
Till both were pleased and both went full away:
The silent market ended.

How much longer that would have taken to tell in a prose book of travels, and how agreeably we are spared the verbiage of the traveller! The whole book is written with the same simplicity and the same brevity, though for the most part with more colour, as in the description of the butterflies:—

Thou had'st not missed the flag-flower, or the lote,
The blood-red granate-bud or palm blossom,
Nor all thine Egypt's gardens, viewing there
What burning brilliance danced on double wings
From stem to stem, or lighted on the leaves,
Blotting the grey and brown with lovely blaze
Of crimson, silver-spotted, summer blues
By gold fringe bordered, and gemmed ornament
Alight with living lustre. One, all pale,
The colour of the sunrise when pearl clouds
Take their first flush; one, as if lazulite
Were cut to filmy blue and gold; and one,
Black with gold bosses; and a purple one,
Wings broad as is my palm with silvery moons
And script of what the Gods meant when they
made

This delicate work, fitting across the shade,
This breath a burning jewel, at the next
With closed vans seeming like the faded twig
It perched on, or the dry brown mossy bark.

For the most part the book is made up of description, and the descriptions are always good—often, no doubt, taken direct from nature, for Sir Edwin Arnold has travelled widely, and, even when taken at second-hand, realized not less vividly before the eyes in a clear and striking picture. There is just enough human interest, in the persons of Ithobal and Nesta, to supply a thread linking together the various incidents of the voyage; and, for the rest, the attention is awakened and kept awake by the constant succession of pictures. The writer complies certainly with one of the requirements of poetry: that it should make pictures.

Is the book, then, poetry? It is interesting; it makes pictures; it is told simply and briefly. All these are qualities which go to the making of poetry, and they are qualities which we often find lacking in much that is accepted for poetry. But there is one test to be applied, the final one: Is there any essential, or only an accidental, difference between this verse and prose? Would the narrative, if told in prose, have been essentially different? Does the verse add anything essential to the qualities it would have had if written in prose? We have already said that it is more concise; but conciseness, though a merit, is not an essentially poetical merit. It is interesting, simple, and makes pictures; but all these, though merits in poetry, are not less merits in prose. Let us look at some verse with which this verse may be most aptly compared, and see how it bears the comparison. We will take a passage from the other Arnold, the Arnold who is accepted as a poet, Matthew Arnold. Here is a descriptive passage which ends 'Sohrab and Rustum':—

For many a league
The shorn and parcelled Oxus strains along
Through beds of sand and matted rushy isles—
Oxus forgetting the bright speed he had
In his high mountain cradle in Pamere,
A foiled circuitous wanderer:—till at last
The longed-for dash of waves is heard, and wide
His luminous home of waters opens, bright
And tranquil, from whose floor the new-bathed
stars
Emerge, and shine upon the Aral Sea.

That is poetry, is it not? There can be no hesitation about it. But the pretty passage about the butterflies, is that also poetry? Well, the answer is not likely to be so prompt. Imagine the passage about the butterflies written in prose, and what would be lacking? It is not certain that there would be anything lacking. The cadences of the verse are quite pleasant, but they

express nothing which prose cadences would not express; there is no magic in words or in cadences. But imagine the other passage written in prose. It would make good prose, but in the best possible prose rendering there would be something lacking. There is a magic not only in the words, but in the cadences, which no prose cadences could replace. It is the cadence, even more than the words, in those last four lines, which evokes the picture; it is from the cadence that we get the rarer part of our imaginative pleasure and satisfaction. Other and many differences there are between the two passages, but that is the essential difference; and that is the reason why Matthew Arnold in 'Sohrab and Rustum' wrote poetry, and Sir Edwin Arnold in 'The Voyage of Ithobal' has written prose.

Patent Rolls of the Reign of Henry III., 1216-1225.—Calendar of the Patent Rolls, Edward IV., Edward V., Richard III., 1476-1485. (H.M. Stationery Office.)

It is a curious coincidence that these two books should be published almost at the same time, since they are the first and the last of the many thick volumes that represent the Deputy-Keeper's great scheme for making the Patent Rolls of the Middle Ages accessible. The earliest extant Patent Rolls are of the reign of John, and these were printed in *extenso* by Sir Thomas Hardy in 1835. The scheme now is to print the patents of Henry III. in full, and to calendar in English those of subsequent reigns up to the accession of Henry VII.

The first mentioned of the volumes before us represents the first stage of the former undertaking, and the second one is the instalment of the Calendar that covers the last years of mediæval history. The comparative scantiness of Henry III.'s patents has made it possible, we imagine, to print them as they stand; and we are glad that they have been thus fully treated, despite the verbiage and repetition that such a method involves. If, moreover, it takes the historian a little more time to run his eye over the full text than it does to consult the summaries in the later Calendars, he is abundantly repaid by the greater details vouchsafed to him by the fuller method, and by the increased feeling of security that he has really got all the roll has to tell him. A running summary in English would have been useful for the purpose of facilitating reference, but we can well see that it might have created more difficulties than it solved.

The editor of the present volume, Mr. J. G. Black, has extended the whole of the abbreviations of his text, but has been cautious, as was right, in the case of proper names. He tells us that he has made no extension of proper names without contemporary authority. So far as we have tested the work, we have found no cases of extensions that are clearly wrong. But Mr. Black should have told us when and where any of his documents had been previously printed. For instance, there are a good many fragments published in the 'Fœdera.' These are not, however, referred to. We have in several cases compared the text of such entries in the 'Fœdera' with the corresponding docu-

ments as now printed by Mr. Black, and can certify to the superior correctness and intelligence of the latter. It is not, however, quite easy to perceive the reasons for such literal adherence to the roll as is involved in inserting twice over entries which happen to have been entered twice on the roll. Take, for example, the order to the tenants of Havering to obey William Marshall, which appears on p. 117 and again on p. 119. A little more editing here would surely not have been amiss, as twice printing in full a rather formal entry seems a waste of space. In all these records the difficulty of digesting the entries into strict chronological order is so great that we must perforce be contented with the rather accidental order of the roll.

Mr. Black has compiled the index with exemplary care and accuracy. His identifications of the place-names of his text with their modern equivalents are excellent, and stand in remarkable contrast to some of the earlier Calendar indexes. For instance, he has succeeded well with the very difficult series of Poitevin place-names recorded in his rolls. It is something to have identified "Mauzé" and "Merpins" rightly, and if Mr. Black can find no modern equivalent for "Claus" and "Cren," he will find that M. A. Molinier is equally unable to explain their whereabouts in his edition of *Alfonse of Poitiers's* correspondence. Mr. Black may be forgiven for not seeing that "Belis" is probably Bélin in the Gironde, and even for thinking that the "terra comitis Sancti Egidii" is in what he calls "Le Vendée," and that the Saint Pol which gave its name to a count was in Calvados. It is harder to forgive him for putting the Abbey of Godstow in Bedfordshire, and it is both quaint and vague to describe Lüneburg as in "Almain." But, to speak generally, the enormous work of indexing has been gone through with exceedingly few errors.

Similar praise can be bestowed on the fifteenth-century Calendar, which, with its index, is the work of Mr. R. C. Fowler. Here also the identification of place-names has been diligently and successfully pursued. If we consult, for example, the best local authorities, we shall see that Mr. Fowler is substantially right in his identifications of the obscure Bromfield manors granted on p. 516 to William Stanley. It is curious, however, that Mr. Fowler, for whom "Eglossele" or "Hewlington" has no terrors, should make a bad mistake as to the lordship in which all these manors occur. The index shows that he thinks that "Bromfield" means in his text the little village of Bromfield, north of Ludlow, in Shropshire. And as "Yale" generally follows Bromfield in his documents, he is impelled by analogy to put Yale in Shropshire, too. As a matter of fact, he ought to know that the lordship of Bromfield and Yale was never in Shropshire, but was a Marcher lordship, which since Henry VIII.'s reign has been the south-eastern portion of the modern shire of Denbigh. But, such slips apart, Mr. Fowler has done his indexing well and carefully. Our only other complaint is that when several charters of Henry II.

that occur in "inspeximus" patents are, quite rightly, printed in full, as on pp. 63 and 66, we are put off with a mere reference to an unpublished charter roll for several similar charters of Edward I. And when the charter roll of John is referred to, as in p. 63, ought there not to be a reference to the printed charter roll of that king? The Deputy-Keeper and his assistants deserve every credit for the rapidity with which these indispensable Calendars make their appearance.

Der Siebenjährige Krieg. Herausgegeben vom Grossen Generalstabe.—Erster Band. *Pirna und Lobositz.*—Zweiter Band. *Prag.* (Berlin, Mittler & Sohn.)

ANYTHING like an adequate criticism of this truly monumental work would require a combination of the historical erudition of a Ranke with the military knowledge of its originator, Von Moltke. But even were such a reviewer a possibility, it would be rendered superfluous, if not impertinent, by the breadth of outlook, scientific method, and minute attention to detail which meet the reader's eye on every page of the Generalstab's vast undertaking. It can only be described as a monument of luminous completeness.

About half the first volume, which ends with the close of the short campaign of 1756, is occupied with an introduction consisting of a preliminary political survey, statistical accounts of the Prussian, Austrian, and Saxon armies, and a section dealing with the financial resources of Prussia and their administration. Although not a little has been written on the subject of the Seven Years' War since Carlyle published his 'Frederick,' English readers will be gratified to learn that his account of the European situation, and especially of the position of his hero in its midst, is substantially borne out by the historical relation prefixed to this, the definitive history of the war. No support is given by the facts here set forth to the contention of Lehmann and Delbrück that Frederick had deliberately planned the conquest of Saxony, if not also of West Prussia. Indeed, it is from them abundantly evident that the King of Prussia was anxious to preserve peace, and was even curiously sanguine of his ability to do so up to the very eve of the war.

The constant factors in the European situation were the enmity of Austria and Prussia and the world-wide rivalry of England and France. A war for the reconquest of Silesia by Austria and an attack by France on the electorate of Hanover were elements always to be reckoned with. Frederick had for some time been aware of his danger from the side of Austria and Russia through Menzel's treachery, but it was long before he could believe that France would join seriously in a hostile confederacy against him. The Westminster convention was in his eyes a pure measure of precaution against Russia, which would in no sense alter his relations with France; and had he consulted the *amour propre* of his quondam ally by communicating its purport at an earlier stage, it seems possible that Kaunitz might yet have failed to effect his diplomatic revolution. It appears that when too late Frederick did approach the Pompadour, though he could not bring himself personally

to address Louis XV.'s mistress. But both France and Russia were offended by what he had designed as a measure for preserving the peace of Germany, and Kaunitz's project was to that extent forwarded. Yet now we find Frederick incurably sanguine as to the restraining power of his new ally on the Teutonia, and unaware almost to the last that it was all the Austrian Chancellor could do to hold Russia back from premature action against him.

Even when he had taken his resolution, "Prævenire quam præveniri," and had his troops ready to march at a day's notice, the King of Prussia seems to have entertained a hope that war could be put off till 1757. From the history before us we learn that Austria was asked not twice, as Carlyle tells us, but thrice for a declaration of her intentions. Frederick believed that Maria Theresa was disposed to return a more favourable answer than those dictated by Kaunitz. The final answer—that there was no offensive alliance with Russia against him—was true in the letter, for it was not actually signed.

Frederick nevertheless knew that war was but a matter of months, and when the moment came he lost no time in carrying out his maxim by striking at Saxony, which was hand and glove with Austria and geographically a wedge in the side of Prussia. Although it was no longer, as when he had set out to conquer Silesia, the desire of making a name for himself which drove him to wage war, yet, as our authors write, "Frederick was not so totally changed—the fire of passion burnt still in him, even though the experience of years checked its flame." He entered on the mighty struggle in a spirit of quiet confidence, writing to his brother (August, 1756):—

"Si nos ennemis nous obligent de faire la guerre, il faut demander : où sont-ils ? mais pas combien sont-ils ? Pour des officiers prussiens, qui ont fait nos guerres, ils doivent avoir vu que ni le nombre, ni les difficultés ne nous ont pu dérober la victoire."

It is, of course, impossible for us to treat here in any but a cursory manner the history of the two campaigns described in these volumes, bristling as they do with minute details which can be of interest only to the military specialist. The latter, we must add, is munificently catered for by numerous and splendidly executed sketches, plans, and tables of statistics, not to mention the admirable maps which serve for a more general illustration of the text. Among these last we would single out 'Uebersichtskarte 2, Südöstlicher Kriegsschauplatz,' as a truly magnificent piece of cartography.

Frederick's first object was to secure Saxony as a base of operations against Austria. Warned by his experience of what had happened in 1744, he refused to be satisfied with a neutrality that might be broken as soon as it should prove convenient to the ruler of Saxony-Poland, and demanded the disbandment of his army. The Saxons, acting under French advice, entrenched themselves in the rocky fastnesses between Pirna and Königstein, with the Elbe covering their rear, and awaited the approach of help. Frederick found their position too strong for assault, and kept them blockaded while he sent on armies of

observation into Austrian territory. Meanwhile he secured Dresden and seized the originals of the Menzel documents, which provided him with materials for a justification to Europe of his apparently aggressive action. He hoped to have been able to strike something of a blow at Austria before her allies could come up, but the Saxons held out longer than he expected, and the advance of Marshal Browne obliged him to leave them and go in person against the Austrian general. The advantage which he obtained over the latter at Lobositz (celebrated, indeed, as an Austrian victory) was not sufficient to bring about the immediate surrender of the Saxons, but this followed on the failure of an attempted co-operation between them and Browne a fortnight later. The military result of the short campaign of 1756 was that Frederick had obtained his primary, but failed in his ulterior object. He had secured his base, but his position in regard to Austria remained the same. Politically he had incensed the French by his attack on the father-in-law of the Dauphin, and so given an impulse to the slowly growing Austro-French alliance; while the extraordinary stroke by which he forced the whole rank and file of the Saxon army to enter the Prussian service gave point to the epigram of Voltaire, in which Frederick and his uncle King George of England were coupled as the captain of an "accidental thieving squad" (*parti bleu*) and the pirate. Prussia's new ally had recently, it may be remembered, seized French ships before declaration of war.

The year 1757 saw Frederick enter upon what he himself called "a life-and-death struggle." He had to prepare to face not only an Austrian attempt to dispossess him of Saxony, but also an invasion of his eastern dominions by the Russians and his outlying western provinces by the French, even if these last did not succeed in penetrating to the centre of Germany and attacking him there. Besides all this, he had to reckon with the hostility of the greater part of the Empire, not to mention also an attempt by Sweden to regain Pomerania. His only ally was England, with her Hanoverian and subsidized German troops. But he had the finest army in Europe, experienced generals, and complete confidence both in himself and them. He had also over his enemies the great advantage of a single aim, and the control in his own person of all military, political, and financial resources.

Having paid a hurried visit to Berlin and delivered over to Finckenstein the sealed instructions (first made public in 1854), in which provision was made for the eventualities of his death, capture by the enemy, or decisive defeat, Frederick returned to Dresden to plan his campaign. The extensive extracts from his correspondence with Schwerin and Winterfeldt printed in the work before us tell how, after formally combating their advice to take the offensive, he ultimately adopted it, but transformed their plan from a mere military attack on magazines to a masterpiece of military and political strategy. Calculating on a delay of the Russian advance occasioned by the uncertain state of the Tsarina's health and the probable

political attitude of her heir, the Prussian king determined to strike at Austria while the French were still held in check by the Hanoverian troops, and before they had time to develop their contemplated movement into the centre of Germany. This design was to be carried out by a concentric movement of four columns on Prague, to be followed by an advance into Moravia. There was to be a decisive action, followed up by cavalry: "No useless blood bath; every battle we fight must be a great step forward to the destruction of the enemy."

No one among the Austrians, except Prince Charles of Lorraine, seems to have thought it possible that Frederick could do otherwise than remain on the defensive. But the plan of campaign (except that the fruits of victory were largely discounted by an unfortunate accident) was carried out almost to the letter. His victory at Prague was a triumph of that system which before the battle Marshal Browne had derisively denied to Frederick, though the Austrians fought well, especially their artillery, and, as at Lobositz, inflicted on the enemy a loss almost equal to their own. They showed excellent tactics, but were overcome by vastly superior strategy.

Dictionary of National Biography. Edited by Sidney Lee.—*Supplement.* Vols. I. and II. Abbott—Hoste. (Smith, Elder & Co.)

THE editor of the 'Dictionary of National Biography' has advisedly prefixed to his supplementary volumes a memoir of George Smith, the enterprising and high-minded publisher to whom the undertaking owes its being. Mr. Lee's little life of his employer leaves nothing to be desired. He makes no material addition, perhaps, to our knowledge of George Smith's literary side, but then the tale had been delightfully told by Smith himself in the pages of the *Cornhill*. The firm's associations with Darwin and Ruskin, with Leigh Hunt and G. P. R. James, with Charlotte Brontë and her biographer Mrs. Gaskell, with Thackeray and Trollope, were freely discussed, besides, last April, when its guiding spirit passed away, and the record was too blameless to be illustrated by many fresh discoveries. We get, nevertheless, an interesting peep or two behind the walls of the publisher's room. Smith, it seems, practically refused 'The Woman in White,' but this can hardly have been owing to his having a poor opinion of the novel, which roused the interest of the reading public from the moment it began to appear in *Household Words*. The refusal was probably due to the price asked by Wilkie Collins, who by no means underrated his own value as a novelist. Mr. Lee has interesting information to impart, too, about the India agency, which formed a parallel branch of the publishing business. As a young man Smith worked in the office in Cornhill from half-past seven in the morning until eight o'clock in the evening; and later on, when the concern fell into difficulties, he would toil for thirty-two hours at a stretch, supporting himself by chops and green tea at stated intervals. He was venturesome as well as plodding, and his part purchase of the Apollinaris mineral spring proved a fountain of wealth to him.

As Mr. Lee observes, he was latterly independent of his publishing gains, but that does not account for his true taste in letters and generosity to others in gratifying it. That must have been, too, a most lovable man who celebrated his recovery from a severe illness by engaging the first row of the dress circle at the Covent Garden pantomime for his friends' children, ninety in number.

The two supplementary volumes, which are to be followed by a third and last, need not detain us long. The articles deal mostly with moderns who have died since the 'Dictionary' has been in progress, though several omissions detected by the *Athenæum* have been made good, notably that of Sir Francis Dashwood. We regret, however, that Fishlake, the translator of Buttman's 'Lexilogus,' and Waterhouse Hawkins, who made the monsters at the Crystal Palace, should still be omitted. Fishlake spent nearly three years at Berlin under Buttman, an unusual step for an Oxford Don to take in those days of "splendid isolation" from continental scholarship. Mr. Pollard has compiled an adequate account of Dashwood, but we miss his confession, "People will point at me in the streets and say, 'There goes the worst Chancellor of the Exchequer that ever appeared.'" Personal knowledge is wanting in the same writer's article on the late Sir Thomas Acland, who was versed in the theory of agriculture and experimented on the growth of grasses. Mr. J. E. Vincent, not Mr. J. G. Vincent, is the biographer of Prince Albert Victor, Duke of Clarence. Mr. Secombe gives Fred Archer his due as a rider of winners, but he might have alluded to the jockey's ugly seat on a horse, which distressed racing men of the old school. Dr. Garnett's appreciation of Matthew Arnold seems capable of improvement in one respect only: he does not make it quite clear that the "lower middles" rather than his countrymen in general used to stir the critic's bile. Mr. Carr tells rather tamely the story of Valentine Baker's exploits in the Turkish service. Archibald Forbes used to say that on one occasion Baker completely mystified the Russians by sitting on the sky-line and composedly smoking while his troops were stealing away in full retreat. Under the name of another unfortunate soldier, the late Major Barttelot, we discover the comment that he was "unversed in dealing with Orientals," where *natives* would have been a more accurate expression. In the article on Beach, otherwise Major Le Caron, there is no mention of what we believe to be the fact, that he made a voluntary offer to give evidence for the *Times* before the Parnell Commission, and so proved himself a most unexpectedly welcome discovery.

Canon Mason has written judiciously enough on Archbishop Benson, though he seems to us to lay too much stress on the Abbé Portal's so-called mission. There can be little doubt that the envoy had no credentials except his own fussy amiability. From Sir Walter Armstrong's unsparing condemnation of Sir Edgar Boehm and all his works might be excepted the statue of Carlyle on the Chelsea Embankment, although with the general criticism we are in cordial agreement. No authoritative biography of John Bright

has ever appeared, and Mr. Leadam is placed at a disadvantage thereby. Politicians will be astonished, however, to find next to no allusion to those trenchant letters from One Ash, which must have won thousands of votes for the Unionists in the election of '86. Mr. P. W. Clayden, for one, has confessed that they ruined his candidature. Mr. Humphry Ward supplies a fair, though conventional estimate of Burne-Jones the painter, but is provokingly silent about the gently and unworldly man.

In the second volume of the Supplement Mr. Rigg attributes to Sir Joseph Chitty the saying, "Truth will sometimes leak out even through an affidavit." Surely it is much older. Mr. Beeching, in a careful summary of Dean Church's uneventful life, does not quite succeed in conveying that he made St. Paul's the centre of English religious life. Mr. Sidney Low's article on Lord Randolph Churchill is a valuable piece of recent political literature. Lord Randolph's remonstrance to Mr. W. H. Smith on the appointment of the Parnell Commission seems, however, to have escaped him (see Sir Herbert Maxwell's biography of W. H. Smith), though it is a curiously sagacious paper. Sir Herbert Stephen, in writing of Lord Coleridge, makes no reference to the once universal catchword, "Should you be surprised to hear?" Coleridge's cross-examination of the Tichborne claimant may have been lacking in startling episodes, but it was richly humorous. Under Richard Daft a line might have been devoted to H. B. Daft, his son, a capable cricketer and excellent school coach. Lord Farrer was, as Mr. Carr says, an Eton friend of the first Lord Idlesleigh, but they became brothers-in-law as well. No mention appears in the article of Lord Farrer's letters on the British occupation of Egypt, which were as provocative of controversy as any that he ever wrote. The notice of the late Duke of Westminster deals rather inadequately with his philanthropic interests, such as the Thrift Society and an association for limiting the expenses of the funerals of the poor. Mr. Herbert Paul has executed a most difficult piece of work, the article on Mr. Gladstone, skilfully, exhaustively, and with an evident desire to be as impartial as the subject permitted. In a non-political paper like the *Athenæum* we feel debarred from criticism in matters of opinion, though the statement that Mr. Walter Baring's report confirmed the letters of the correspondents of the *Daily News* about the Bulgarian atrocities seems to stand in need of some qualification. Mr. Baring convicted the insurgents of massacring seventy Mussulmans in cold blood at Avrat-Alan alone. In a matter of fact we are inclined to think Mr. Paul wrong when he follows Mr. A. F. Robbins in attributing one of Mr. Gladstone's earliest speeches on negro slavery to his brother Thomas. If we are not mistaken, that theory was disproved when Mr. Robbins's useful little book appeared. But our chief quarrel (and it does not amount to much) with Mr. Paul is that he has attempted no bibliography of the satires and skits which Mr. Gladstone inspired in his time; for example, the 'Letters to my Son Herbert' and Mr. C. L. Graves's 'Hawarden Horace.' If he had picked out the half a dozen or so that are worth remembering from the acres of trash

catalogued in the British Museum, he would have rendered some service to political history, though his sanity might not have survived the odious process.

It is to be hoped that in the next volume Townsend, who was travelling tutor to Lord Wycombe and wrote an excellent account of Spain in 1786-7, may not be omitted. He had obviously more in him than the average Don of the period, and we should like to know more about him.

Mythologie des Buddhismus in Tibet und der Mongolei. Von A. Grünwedel. (Leipzig, Brockhaus.)

It happens comparatively seldom that a royal tour results in a permanent addition to literature. Prince Esper Uchtomsky, who accompanied the present Tsar (when Crown Prince) in his Eastern travels, and wrote the description of them, not only formed a large private collection of objects of religious art, but, what is more remarkable in a Russian magnifico, had also the very happy inspiration of employing a foreign *savant* and specialist to write an account of it. The scholar selected was Dr. A. Grünwedel, of the Berlin Museum, than whom no more suitable writer could have been found; and the result is a book both attractive and original. For though the sub-title of the volume is "ein Führer durch die Sammlung des Fürsten Uchtomsky," and though very many of the illustrations are from his collection or his work already referred to, yet it is evident that Dr. Grünwedel had a free hand in choice of material. His best-known book, 'Handbuch der buddhistischen Kunst' (second edition, 1900), like the present combining a handbook-guide with a strikingly original essay, treated mainly of the early period of Buddhism. But the early teachings are somewhat remote from the dogma of the majority of Buddhists of to-day. In the northern countries here under consideration one does not find, as in Burma, a merely monastic clergy inculcating a system of moral teaching intensified by the cult of saint or hero, but a fully developed hierarchy and a pantheon. For this the austere simplicity of Pali literature (somewhat jejune, as Dr. Grünwedel finds it, from the standpoint of art) is insufficient, and more than once he takes occasion to deplore the small amount of work that explorers have as yet devoted to the more voluminous literatures of the north, Tibetan, Chinese, &c., together with the remnants of the once colossal Sanskrit Buddhist literature from which these were mainly translated.

The first chapter supplies a readable account of the rise of Buddhism regarded as an ecclesiastical organism: the councils, the splitting into the various sects under which the Pantheon was destined to be developed. Chap. ii. describes the 'Geistlichkeit,' i.e., the apostles, doctors, and other (human) worthies of the northern Buddhism, who form the link between the actual Buddhists and their pantheon. The first section of this chapter, which describes the Indian doctors, must prove interesting to all students of the religion, whether they are specialists in its northern forms or not. Figures whom the student has known as traditional authors are here arranged

with illustrations showing their personalities and saintly emblems, and the iconographic text here, as throughout the book, finds a fitting complement in the full bibliographic material of the notes. From these we are brought down to the Tibetan and Mongolian hierarchy of to-day, which is illustrated by photographs of living representatives. In chap. iii. the Pantheon is reached. In it are illustrated the Buddhas, the divinities—i.e., the gods of Hinduism subordinate to the Buddhas—and that most important class for the study of the Buddhism of northern countries, the Bodhisats, that is, persons qualified to enter *nirvana* and thus become Buddhas, but who remain voluntarily as mortals for the sake of saving their fellows. Thus far such beings only have been portrayed as are at least a legitimate outcome of the earliest Buddhist teaching, but in the same chapter are reached developments distinctly foreign to the early form of the system. In Ceylon, it is true, one finds devil worship (the cult of *Yakshas* and the like) coexisting with and partly tolerated by the authorized religion, but in the countries of the north the case is far worse. Here Tantrism, a bewildering farrago of local demonology and bastard or "left-handed" Hinduism, has overgrown and often nearly effaced the primitive doctrine. Says Dr. Grünwedel (p. 107):—

"Es ist ganz unmöglich das Texte wie das Mangalasutta und Dhammapada, und Tantras..... wie Hevajra aus einem Systeme geflossen sind. Man hat den Eindruck als ob sich eine Rotte Vagabunden in einem wohlgeordneten Hause breit mache, wenn die Herrschaft fort ist, und zwar so, dass ihre Produkte, um den Anstand zu wahren, mit aufgenommen und entschuldigt werden müssen."

Prominent among Tantric teachings was (and still is) the worship of the Saktis or female energies of the Hindu gods; and thus, beside Dhyanī-Buddhas and Bodhisats, who become practically gods, one encounters a whole series of goddesses. Their effigies, we may note in passing, occur not only in images of the present day, but also in rock temples of the Deccan more than ten centuries old; so that epithets like "modern" and "northern" applied to this phase of Buddhism must be used with care. Iconography is especially valuable in tracing these beings back to the specifically Hindu goddesses introduced (in due subordination to Buddhas) in early Buddhist monuments, e.g., the Sanchi Tope. Specially commendable in the eyes of scholarly readers will be the numerous extracts from the Tantric and later ritual literature in general, which is mostly not only unpublished, but also unsurveyed. Dr. Grünwedel thinks it not duller than the *Brāhmanas*; our own impression, founded on personal experience, is that it will need much zeal for iconography or anthropology to induce many qualified scholars to embark on it. Perhaps something might be done in India itself, where Hindu Tantrism urgently calls for scientific exploration.

It is much to be desired that this admirable volume may be translated into English. Such a version, accompanied by the original illustrations, would be of the greatest service to many travellers (even *das Globetrotter*), as to whose capabilities for harm Dr.

Grünwedel speaks feelingly) and to the many residents in the East to whom German literature is inaccessible.

NEW NOVELS.

Fortune's Darling. By Walter Raymond. (Methuen & Co.)

MR. RAYMOND remains loyal and devoted to his "Somesuchshire." *Fortune's Darling* herself and the other characters in the book named after her are all "good souls of ciderland." Which reminds one that this lightsome, admirably conceived story is as devoid of villains of either sex as it is of bad taste or ill writing. Mr. Raymond belongs to the select band of young authors whose books betoken strenuous and loving care and genuine craftsmanship in the making. (It is, and must be, a small, select band, for its members by no means multiply in proportion to the multiplication of the whole tribe of fiction writers.) And while Mr. Raymond can present us with his Somersetshire folk let no man fancy that quiet, dry humour pertains solely to the kailyard. A drunken man endeavouring solemnly to impress his audience is said to exhibit "that lofty dignity which nature has denied to persons of strict sobriety." In the course of his eulogy of a great landlord a retired estate-agent respectfully hints that the gentleman was "a little difficult in the matter of repairs." Here his circle "all roared with laughter. It is funny when there is a difficulty for somebody else in the matter of repairs." This same landlord, Squire Jack, was a hearty old sportsman who held cock-fights in his library. Walking one day beside his elderly lawyer, who was on horseback, and came with bad news, the squire suddenly raised his whip in emphatic gesture, whereat the lawyer came near to being thrown from his startled horse. "I think I will dismount," remonstrated Mr. Kington mildly. "It will be more convenient for conversation." The plot of the story inclines slightly toward old-fashioned melodrama in its final development, but its treatment throughout is restrained, literary, and creditable. The characters are most of them delightful persons, and they are all well drawn. Naturally *Fortune's Darling* is given to her true love in the end, but there are varied and interesting happenings by the way, and one very novel incident in connexion with a great diamond. If one were to suggest that the last quarter of the story were a little underdone, one fancies Mr. Raymond would prove sufficiently an epicure to follow the criticism. Or would Mr. Raymond prefer "rare" to "underdone"? His book deserves the fittest word.

A Nest of Linnets. By F. Frankfort Moore. (Hutchinson & Co.)

THIS particular linnets' nest is the household of the famous Linley family of Bath, and the story may commend itself to the circulating-library subscriber. Mr. Moore has done better things, and worse. Dr. Johnson figures in his pages, yet the book will by no means commend itself to students of the eighteenth century. But then Mr. Moore does not write for students. He writes with fluency (an almost deadly fluency) and ease, that the many-headed, deep-pocketed person who runs may read.

He writes with an Irishman's facile good-humour, and with a light-heartedness that would not merely step in, but dance a jig, where angels might fear to tread. Boswell, Mrs. Thrale, Goldsmith, Walpole, the Sheridans, Garrick—these and a host of other famous persons flit haphazard over the pages of the book, scattering epigrams and "local colour" at the author's bidding. Betsy Linley is betrothed to her "grandfather" Long, and subsequently married to her true love, Dick Sheridan; we listen to the gossip of the Pump-Room, and are entertained by a real horse-whipping and a duel which is not real; and the curtain is prettily rung down to the strains of the Wedding March. "Mr. Foote makes us laugh and leaves us laughing; Mr. Garrick makes us laugh and leaves us thinking," declares one of Mr. Moore's characters. 'A Nest of Linnets' makes the reader smile occasionally, but does not leave him thinking—much.

The Temptress. By William Le Queux. (Ward, Lock & Co.)

THE reviewing of Mr. Le Queux's work is no pleasing task, for not even the most tolerant of critics could justly put forward a single comment in its favour. He is no raw beginner feeling his way toward better things, but one against whose name must be written the titles of a longish list of sensational stories. Of these the latest example is 'The Temptress,' in which it is impossible to discover a redeeming feature. It is damned upon two counts. Firstly, it is as bad from the literary point of view as a book well could be. Secondly, there are in its pages many suggestions of deliberately bad workmanship, and no shadow of a suggestion of an honest desire to write either a wholesome story or sound English. The plot would not be tolerated by a Surrey-side theatre audience, it is so glaringly inconsistent, so full of naked discrepancies. And poor as the plot is, its treatment is worse, page after page of the most dismal and unashamed padding filling the gaping spaces between Mr. Le Queux's lime-lit tableaux. The men and women whom he presents resemble no living men and women, and as freaks of his fancy are not even remotely interesting. Murders, forgeries, burglaries, and other crimes are reeled off in this book as by machinery, their perpetrators, though described as being balefully clever, discovering themselves in their conversations to be simply and abjectly stupid. "Will you not accept my apology?" murmurs a criminal curate to a ridiculous girl whom he is supposed to have murdered in Twickenham. He had bungled the murder, it appeared, and here was the recovered girl threatening to deliver him up to justice. As she does not seem inclined to accept his "apologies," he smashes her head with an altar vase (whatever that may be), and disappears after the manner of the pantomime harlequin.

The Man I Loved. By John Strange Winter. (White & Co.)

"JOHN STRANGE WINTER" has in her time selected many scenes for her novels. She began with the mess-room; she then passed on to high-class society; and in this novel she has ventured into the realm of mysticism,

and the book may be called a romance of the occult. Those who cultivate this pseudo-science (and their number is increasing daily) will delight in 'The Man I Loved.' The sober-minded majority will, however, throw down the book with a smile of derision. The idea is well worked out, but the end of the story is tolerably obvious almost from the beginning, thus depriving the reader of all pleasant excitement. There are in this volume no lipping dragoons, but the author's other defect—a love of persons of the highest rank among her *dramatis personæ*—is again manifested, as she brings in not only a fashionable countess with a tendency to go wrong only held in check by material considerations, but also a divorced ducal pair, both excellent persons, who are the victims of a mistake. We do not wish to be hypercritical, but ladies in good society are not frequently addressed by other ladies as "dear lady."

Royal Georgie. By S. Baring-Gould. (Methuen & Co.)

MR. BARING-GOULD has written stronger stories than 'Royal Georgie,' yet we are disposed to rank his twentieth novel as one of the most praiseworthy. Taking his familiar qualities as a romancer for granted, and not looking to him for any startling new departure in his methods of work, we consider his sketch of an unacknowledged daughter of the first gentleman—or, as some have preferred it, blackguard—in Europe is drawn with much of his earlier incisiveness. There is no need to criticize him on the score of his improbabilities, or of his tendency to overdraw the details of his picture. What his readers expect of him is a novel full of a certain kind of movement and incident, and a group of well-marked, vehement characters, ill-balanced, often grotesque and occasionally coarse, and, so far as the women are concerned, mostly hoydenish and rarely gentle or disciplined. The heroine has no career in the sense in which some novelists would have been delighted to give her one, but haunts for the most part a single moorland village. She has her romance at the finish, in which Mr. Baring-Gould amply consoles her for all her persecutions and humiliations. The story is well illustrated.

Straws in the Wind. By Carlton Dawe. (Hurst & Blackett.)

MR. DAWE is—we believe we have already mentioned it—an unequal and uncertain writer, never writing twice in the same vein or manner. One thing is certain about 'Straws in the Wind,' and that is the absence of the horror of which 'The Yellow Man' had so much. This is a story of worldly, would-be fashionable folk and their sayings and doings. Their characters and conversation are curiously undecided. They do and say everything but what might have been expected from the little that is told of them. The title of the story has perhaps something to do with their attitude. They are sometimes almost interesting, but so dreadfully untrustworthy that it is really difficult to say what they are like or how they impress one. The heroine, Cynthia, carries this so far that it is impossible to keep up with her and her

views and changes of view. Mr. Dawe is very fond of introducing the horrors of Chelsea and the King's Road: now, with all its faults, many people love their Chelsea, and refuse to look on it in the light of a slum. In this guise it figured in another of his stories quite recently; and it really has another side to it than the costermonger one, we must assure him.

Memory Street. By Martha Baker Dunn. (Jarrold & Sons.)

A SINGULARLY artless volume is this—not unentertaining, and conspicuously endowed with those mild qualities which are looked for in a gift-book for girls. Though one among the increasing stream of books of fiction which pours into London from America, 'Memory Street' is not at all smart or up to date, and that is by way of being one of its good points. Considering it as a story, one is bound to admit the volume to be over-diffuse, lacking in cohesion and symmetry, and altogether poorly constructed. As a collection of reminiscences—a lady's reminiscences of a simple yet interesting and not unpicturesque life in an American country town—it possesses decided merits. It is the kind of book which a Jane Austen could have made very noteworthy. Miss or Mrs. Martha Baker Dunn is not at all a Jane Austen, and exhibits no great feeling for literary style; but she writes in a quietly ladylike manner, without offence or exaggeration, and with evidence of very wholesome ideals. Like the lady in 'Dis Aliter Visum,' she

Loves all, at any rate, that's great,
Good, beautiful,

and exposes an ingenuous distaste for all that does not appear to her good.

A Sower of Wheat. By Harold Bindloss. (Chatto & Windus.)

THE "staff of life" is one of the latest motives introduced into fiction. Wheat is, in fact, the fashionable subject for novels at present, and several stories on wheat-growing have appeared. Another, called 'A Sower of Wheat,' lies before us, with an elegant design of golden grain on a background of vivid green. To write a true epic and history of wheat, its process of growth, its functions and destiny, and the lives of those who cultivate it, would be a task of Zola-like magnitude. Mr. Bindloss's story aims at nothing so complete and stupendous as that, but he does make wheat and its cultivators the interest throughout, at least sufficiently to bring himself into the new movement. Other strands—gold-mining and railway engineering—mingle with the thread of the narrative, but on wheat it may be said to begin and end. The hero, who tells his own history, early deserts his birthplace and a clerkship in Lancashire to seek his fortune in Western Canada. His imagination and ambition have been fired by certain eloquent utterances from the lips and glances from the eyes of the beautiful Miss Grace Carrington, who is on a visit to the old country. She talks of the freedom and joy of agricultural life as pursued in her adopted country, where her father, the stern and proud Col. Carrington, has founded a colony—a sort of paternal settlement. Grace is his heiress and the

pride of his heart. Fired with the hope of securing wealth, and as a consequence the hand of Miss Carrington, the stout-hearted youth sets forth. The story tells of the trials and vicissitudes of the new life, and of his hand-to-hand struggle with perverse fate and persons from the very beginning. More than once he comes near starvation and other dangers, but is happy in falling in with a staunch "mate," who shares his troubles. He has saved the life of his lady love as well as his own more than once before fortune smiles on him and he enters on his "good things," including acres upon acres of the richest grain.

The Fighting Troubadour. By Archibald C. Gunter. (Ward, Lock & Co.)

THE author of 'Mr. Barnes of New York' has here brought the slapdash methods of that delectable narrative to bear upon a place and period remote enough in all conscience from modern America. 'The Fighting Troubadour' purports to be a seventeenth-century story laid in Italy, and concerned with the arms of Austria and France in that much-harassed land. Trifles such as verisimilitude or historical exactitude are trifles indeed to Mr. Gunter, the majority of whose characters have a way of either killing or falling in love upon the very slightest of provocation, and without any sort of warning to each other or the reader.

"I am an Englishman," says a young officer, the long hair of whose carefully curled peruke, well-lacquered high jack boots, immaculate lace ruffles, and cuffs of Venice point show him to be a dandy as well as a soldier."

That is the fighting troubadour of the title; and the most of the book reads in much the same way as does this passage. One wonders, *en passant*, why this gentleman's jack-boots and other oddments should have had long hair. It is a daring production, in the sense that some French music-hall songs are daring, and it is written with infinite ungrammatical gusto. Yet there is no particular reason why it should not please those who have been pleased by its author's previous books. It will not please any one who appreciates well-written English, and lovers of any sort of subtlety in fiction will never get beyond its first chapter.

EDUCATIONAL LITERATURE.

The New Code with Explanatory Notes. By Thomas Edmund Heller. Revised and edited by R. Holland. (Bemrose & Sons.)—Mr. Holland's lately published edition of the Code will be found a useful and necessary addition to the libraries of teachers and managers of elementary schools. All elementary schools subsidized by the State now receive a "block grant" instead of the old piecemeal payment, and the alterations in the Code of 1901 are in consequence important and far-reaching. Mr. Holland provides a serviceable synopsis of these alterations, and the full, carefully prepared notes explain most of the difficulties, if not all of them, presented by the text of the Code itself. The "revised instructions" are given *in extenso*, as well as the official circulars and forms that have to do with the management of elementary schools; and Mr. Heller devotes some pages to the discussion of "points of educational law," so that the edition is as nearly complete as it well can be. The

index is copious, well arranged, and commendably accurate, and it renders the information supplied by Mr. Holland easily available.

Comment Élever nos Fils. Par Joseph Duhamel. (Paris, Charpentier & Fasquelle.)—The title of M. Duhamel's volume expresses a problem the solution of which is much discussed, but in a rather hopeless and aimless way, by all classes of English society; and it will surprise many readers to find that difficulties similar to our own are experienced in France. M. Duhamel does not furnish a treatise on education, but a detailed prospectus of the Collège de Normandie, which is to be founded not far from Clères, distant about fifty minutes by railway from Rouen and of which our readers have heard before. "Les promoteurs du Collège de Normandie sont des hommes qui croient aux exigences de la vie moderne," and these gentlemen have appointed M. Duhamel, who has been French master at Harrow for thirteen years, head master designate of this new school. It appears that the promoters of the scheme have already expended 100,000 francs in the purchase of château and grounds; a further share capital of 700,000 francs is required to start the school. The head master designate intends to introduce into French school life some of the best traditions of English public schools, his experience in this country having taught him the value of these traditions, but made him realize that they are of slow growth. He wisely disclaims all intention to anglicize French schools and schoolboys—"notre réforme est essentiellement française." M. Duhamel does not admit any superiority in English instruction, but he candidly admits that it is carried on in an educational environment better and healthier than that which prevails in most French institutions of equivalent grade. Hygiene, sanitation, games, school morality, and the like will receive the greatest thought and care. It is not expedient to discuss here the changes which will be made in the existing French system and the reforms which will be introduced into it; but strength of character and strength of body will by all means be promoted. Distrust, "méfiance vis-à-vis de l'enfant," is the initial cause of the evils observable in French education; it will be replaced by trust, and when the scholar is more trusted he will enjoy greater liberty and must assume increased responsibility. In fact, M. Duhamel will rule his school in accordance with the principles of Arnold and Thring. Certainly, if these schemes be carried out, school life in France will be happier than it has been. M. Duhamel gives full information concerning the work, organization, and arrangements of the school, including terminal fees and class timetables. All these details appear to have been thoughtfully elaborated; and if the Collège de Normandie satisfy a need felt to any great extent in fairly wealthy French families, it cannot but prosper. Educationists on this side of the Channel will watch its career with interest, and will assuredly wish it success.

Sir Henry Craik's *Report for the Year 1901 on the Inspection of Higher Class Schools* in Scotland is worth looking at. Secondary education has always been the weak point in Scottish instruction. The parish schools were good, and the universities have always been as good as the shortcomings of the secondary schools would allow them to be, but the secondary schools were as a rule very bad. The teachers were wretchedly paid, and most of them were neither remarkable for their acquirements nor were they particularly good teachers; and they certainly received little encouragement. Under the influence of the Education Office a great change for the better has begun. The teachers are better remunerated, and their social status has im-

proved; the boys stay longer at school, and the introduction of leaving certificates has raised the average of their attainments.

BIBLIOGRAPHICAL LITERATURE.

Early English Printed Books in the University Library, Cambridge (1475-1640). By C. E. Sayle.—Vol. I. Caxton to F. Kingston. (Cambridge, University Press.)—The plan upon which this important contribution to bibliography is drawn up is one that renders it specially useful to students of the history of English printing and bookselling. Books in it are catalogued under the name of their printer, if known, or bookseller, and in the order of their date, an arrangement which, with the conditions of their time, brings books dealing with particular subjects into groups. For the general public, however, the catalogue will be of little use till the author-index appears. The principal difficulty of such a work as this is assigning to their printers works bearing only a bookseller's imprint—sometimes an impossible task. Mr. Sayle has done much in this direction; but one fears that the argument from identity of borders, &c., may be sometimes pushed too far, as it undoubtedly is in a similar case, No. 705, where a book printed in 1555 is said to be "possibly printed by Marthe, having the same title as No. 1217" (printed in 1566). There is no example of this music type ever having been used by Marthe, and if Raynald did not print the three books using it in 1554-5, they must have been printed abroad. The appearance of this volume is no mean event in the annals of bibliography, and its completion will do much to extend our knowledge of English printing. In the meantime we offer our congratulations to the University and to Mr. Sayle on the happy inception of so important a work.

Col. Prideaux's *Notes for a Bibliography of Edward FitzGerald* (Hollings) will be prized by many, and forms much livelier reading than most bibliographies. In fact, it is decidedly interesting. The reproduction of the sketch of FitzGerald by Charles Keene which Mr. Bain has allowed to be inserted is a prize for the admirers of Omar Khayyám.

Under the title of *Bouquiniana, Notes et Notules d'un Bibliologue*, M. B. H. Gausseron contributes a really agreeable and entertaining little volume to the recently established series of small books known as the "Collection du Bibliophile Parisien" (Paris, Daragon). We are under the impression that many of these "notes et notules" appeared in one or other of M. Octave Uzanne's periodicals, of all of which M. Gausseron was the mainstay as well as assistant editor. The author is an excellent English and German scholar, and one of his many works is a capital translation of 'Gulliver's Travels.' 'Bouquiniana' is evidently the result of much promiscuous "browsing" in many fields, native and foreign, ancient and modern, respecting books and the many pleasant things written about them. We are bound to admit that the best of these things, as quoted by M. Gausseron, are English, as is also, we believe, the author of a 'Ballade des Vieux Livres,' which M. Gausseron found in a collection of American poetry—"Edward Heron Allen m'est d'ailleurs inconnu." M. Gausseron's volume is put together with considerable skill, and deserves a wide circulation among those who love to read about books as well as to possess them.

Manuel de Bibliographie Historique. Par Ch. V. Langlois. Premier Fascicule. (Paris, Hachette.)—In its first edition this work has proved itself to be indispensable to students of history and bibliographers; the second edition not only adds largely to the information contained in the first, but promises us an additional part on the history and organiza-

tion of historical study. It would be difficult to indicate the myriad occasions on which this book will be of service to any student, whether beginner or teacher, but on their behalf and our own we must plead with M. Langlois or his publishers for a very full index at the end of the second part, now in course of publication. No librarian, no teacher or student of history, and no bibliographer can afford in his own interest to be without this book.

Deutsche Handschriften in England.—Zweiter Band. *Das British Museum, mit einem Anhang über die Guildhall-Bibliothek.* Beschrieben von Dr. Robert Priebsch. (Erlangen, Junge.)—In this volume Dr. Priebsch continues the publication of his 'Catalogue of German Manuscripts in England,' or rather "of manuscripts containing German," begun some five years ago. His work bears witness to the ample use by German scholars of our national collections. Hardly any manuscript of importance remains unprinted, nor even many of secondary value. In the prosecution of his task, we understand, Dr. Priebsch intends to catalogue works in private collections, an arduous but profitable undertaking. The public for which a work of this kind is designed is so small that it behoves those into whose hands it falls to express their recognition of the immense labour expended and the useful results obtained. Dr. Priebsch has here catalogued and described some 328 MSS. with a particularity and fullness which leave nothing to be desired. He has added references to the places of publication and to other sources of information respecting their contents, and completes the work with a very full index. The work is carefully printed, and though one or two English words are misprinted, these are not sufficient to cast any reflection on the German compositors. "Christee," for example, is Christie, and is the same as "Christi & Co." Dr. Priebsch has added a number of identifications. "Johannes apostolicus modernior," the author of the 'Lumen Animæ,' is identical with Johannes Sintram of Würzburg, a most interesting if little-known person, of whom we hope to hear more from our editor. Dr. Priebsch's catalogue is a model bibliography of manuscripts, and we await its completion in due course with interest and confidence.

Katalog over de norsk-islandske Håndskrifter i det Store Kongelige Bibliothek og i Universitetsbibliotheket udenfor den arnamagneanske Samling. (Copenhagen, Gyldendalske Boghandel.)—The Kommission for det Arnamagneanske Legat deserves the warm gratitude of all Icelandic scholars for publishing this useful catalogue of old Norse MSS., which may be regarded as supplementary to its 'Catalogue of the Arnamagnean Collection' issued seven years ago. Students can now see at a glance where all the principal documents relating to Scandinavian history, philology, mythology, and antiquities are to be found, what their condition is, whence they came, and how and when—often under peculiar circumstances—they changed hands. Prof. Kaalund has, moreover, prefixed to the 'Catalogue,' which we gladly recognize as another remarkable monument of his profound and careful scholarship, a valuable and most interesting introduction of more than sixty pages, which is nothing less than a complete history of the provenance, acquisition, and vicissitudes of the principal existing old Norse parchments, many of which have crossed the Arctic seas more than once and had strange adventures by the way. The bulk of these MSS. are now safely deposited in the university libraries of Denmark and Sweden, whilst, oddly enough, Iceland and Norway, whence all these paleographic treasures originally come, have now comparatively few to show, Norway, in particular, being almost depleted of them. A curious instance of how an

apparent disaster may in the long run turn out to be a blessing in disguise is shown by the circumstance that the MSS. won from the Danes by their Swedish conquerors, and sent to Upsala as spoils of war, thereby escaped the great fire at Copenhagen in 1728, which utterly destroyed the University Library and all its treasures. In justice to Sweden, however, we must add that she did not acquire all her best MSS. *vi et armis*. In early days the Bridgettine conventual houses were the chief literary intermediaries between the three Northern kingdoms, and so it came about that many books, both Norse and Latin, ultimately found their way by legitimate means from the Norwegian cloisters at Munkeliv near Bergen to the Vadstena monastery in Sweden.

We have received the Report of the Free Library at Leeds. We have also received catalogues from the following booksellers: Mr. Higham, Mr. Menken (who has just moved), Mr. T. Spencer, and Mr. Voynich (good); Mr. Downing of Birmingham, Mr. Wild of Burnley, Messrs. Young of Liverpool, and Mr. Thorne of Newcastle; Mr. Albert Cohn (Nachfolger), of Berlin, and Messrs. Baer of Frankfurt (one catalogue of architecture and one of periodicals and magazines).

SHORT STORIES.

Love Idylls, by S. R. Crockett (Murray), is a pretty volume, with its parchment or parchment-like cover and green ribbed watered silk ties, but it contains sterner stuff than one might expect—stuff that is certainly not over-sentimental. Following the Tennysonian precedent, Mr. Crockett holds that a good love story may well be combined with a good fight, and one doubts whether his heart is not more in the fighting than in the love-making. In a good love story an author should make his reader fall in love, if only for half an hour, with the heroine. It is a delicate matter. One cannot apply a canon of criticism, one can only make a confession of individual feeling; and it must be confessed that Mr. Crockett's heroines are not fascinating. Little Gertrud extorts respect and even admiration, but for no other of the heroines in these 'Love Idylls' can the reader say even so much as that. The first story, 'The Fitting of the Peats,' is the best. It is of the time of George II., but it is not pedantic, and Galloway in Mr. Crockett's hands is usually pleasant. Incidentally he gives a pretty sketch of Avignon. The hero plays his part well; he is a brave gentleman and a faithful lover, but the heroine is the country lass of farcical comedy. In 'The Count and Little Gertrud' the description of Little Gertrud's escape to fetch the hussars and raise the siege is exceedingly vivacious. The Count behaved most properly and naturally in falling in love with the gallant little girl who saved his life, and it cannot be denied that such a story is in truth and in fact a love story, but the charm is wanting. It is unnecessary to go through all the other stories. 'Billiam' is about a man only, though the author says at the end that there was a seamstress "who interfered with his plans. But of that anon." In 'Vernor the Traitor' there is fighting again, and the story of Capt. Grubb of the Salvation Army is a piece of mere comedy. In these stories Mr. Crockett shows some versatility, but he is never quite happy except in Galloway, and he does not possess the sort of taste required for the work he seems to have aimed at in his 'Love Idylls.'

From the Land of the Shamrock (Methuen & Co.) is a collection of fourteen short stories, in an appropriate grass-green binding, by the clever author of 'Irish Idylls' and four or five other volumes of Irish fiction. Miss Barlow writes with an educated craftsman's ease and fluency. She has a pretty wit, and would appear to know the

Irish peasant character (as her stories have it) "intirely." There are very few lady writers of fiction known to the present reviewer in whose stories may be found the same smooth, unbroken level of good and careful composition that is maintained in 'From the Land of the Shamrock.' Miss Barlow's style, too, is one of pleasing and dignified simplicity. She never transgresses the laws of literary good taste, is always deft, and seldom trite. Yet withal (one admits it regretfully) there is a complete absence of the element called grip in the pages of this well-ordered volume. There is a quaint, quiet humour; there is genuine, firsthand knowledge; there is an unusual facility of expression; there are touches of unforced pathos, and in parts an undeniable charm of atmosphere; but, whilst soothed and grateful for good workmanship, one feels nothing in connexion with these neatly woven little narratives. They are quite well made, but one is never forgetful that they were made. They lack the vivifying lilt, the nameless power of conviction, that goes with creations in fiction. Yet there is much in them for which one may be thankful, and the student of Irish folk-lore and of the Irish tongue should be specially interested in this volume.

There is no apparent reason against Mr. Shannon's—or should one, as the writing of *Zylgrahof*, and other stories (Simpkin), suggests, say Miss Shannon?—trying again, unless it be that the title-page of the present venture saddles him with two previous efforts, 'D'Aubise' and 'Who shall Condemn?' Regarding 'Zylgrahof' (inventors of patent nostrums will be moved to covetousness by this title) as a third effort, the reviewer feels in duty bound to warn Mr. or Miss Shannon that in the writing of good fiction, as in other of the affairs of life, the race is to the swift and well equipped. The modern reader is not to be moved to emotion anent a lake by being told that it was "like a mirror"—regarding the moon, by reading that it was "like a silver globe." When worn phrases of this sort, eked out with an abundance of stereotyped adjectives, are devoted to the mere crude descriptions of murders and suicides, either in England or New Zealand, no story is achieved and no interest aroused. The simplest kind of story-telling demands some gift of imagination, some felicity, if not originality, in the grouping of words. 'Zylgrahof' lacks these rudimentary essentials.

The Luck of Wheal Veor, by J. Henry Harris (Gay & Bird), is a good Cornish book. The short stories "of the mine, moor, and sea" are as various in their notes as effective in combining to present a general view of the character of that ancient race, with its mingled simplicity and tenacity, superstition and pietism, local attachment and strenuousness in emigration. The immense relief the gold-fields of South Africa afforded to the impoverished miners of Cornwall, and the moral and other drawbacks which accompanied that relief, are set forth in one of the saddest tales in the book, 'Souls for Gold.' In 'Cousin Jacky' we read of the return of a miner from abroad to find all his people dead in poverty, too late for the relief intended by the affectionate son. 'The Sea Wraith' is one of the most picturesque of the stories dealing with the maritime side of the local life, and the 'Vicar's Story' of the pious enthusiast of Shiloh perhaps the most pathetic. As bits of good humour we would notice 'Trial by Pasty' and 'Ould Heeka's Money.' The eponymous tale deals with the "nuggies," or spirits of the mine, implicitly believed by the ancient school. But the book is interesting throughout.

The Romance of a Hill Station, and other stories. By Valette. Pictured by F. M. Minns. (Fisher Unwin).—A first attempt is always entitled to a certain measure of indulgence, but the first attempt before us needs

little blame. It is unpretentious, and the thirteen short stories connected with India are fairly good of their kind. Some of them are touching; they are more or less interesting; and the writer, who we suspect is a woman, manages her local colouring well. But they are rather thin, and might have been left to seek the hospitality of a magazine.

THEOLOGICAL LITERATURE.

The Body of Christ: an Enquiry into the Institution and Doctrine of Holy Communion. By Charles Gore. (Murray).—Canon Gore was invited by the late Bishop of London to the Fulham Conference on subjects connected with the Eucharist, and this volume is the fruit of his studies in anticipation of that meeting. The result is a doctrine of the Eucharist which can scarcely be discussed in the *Athenæum*, but the main points of which may be stated as they appear to the student of the New Testament. The writer takes his stand "on the belief in Christ expressed in the Nicene Creed," and assumes also "the substantial truth of the passages in the New Testament which bear on the institution of the Eucharist." This means that he cannot accept the result to which recent discussions of the discrepancies between the different New Testament accounts appear to be conducting us, viz., that we can scarcely hope to know precisely what Christ meant by the acts and words in question. The New Testament contains for him an account of the institution of the rite, and to his eyes the varying narratives agree. The fourth Gospel obviously does not and cannot narrate the institution, as there the Saviour dies before the Passover; but the writer assumes that the discourse in the sixth chapter of that Gospel as to eating the flesh of the Son of Man was spoken by Christ some time before the end of His life, and shows the ideas which the Eucharist was instituted to embody. This reasoning can scarcely stand long where the true nature of the fourth Gospel is clearly understood. The Eucharist, then, is an eating of Christ, and there can be no doubt that the early Church did regard it in this light, as Canon Gore shows. From these premises the writer consistently argues for a real presence of the Saviour in the bread even before the faithful receiving of it by the communicant. The real presence, however, is not material, as the doctrine of transubstantiation will have it, but spiritual. Christ's perfect manhood is there, into which we are to enter, and Christ's purpose is that we should thus enter into it. At this point a very curious argument is resorted to. It is urged that Christ's spiritual presence is made real to us by faith—the common faith of the Church, as the common reason of man constitutes out of the isolated impressions which reach our senses the connected outward world. If all were agreed as to the real presence as all are agreed as to the outward world, the argument would hold; but as it stands it could be used to support beliefs with which Canon Gore has no sympathy. The ethical teaching of the book is sound and good. Communion is maintained to be the essence of the Eucharist, as of sacrifice in its true form everywhere. And the exalting of Christ as the true man to whose stature we have to grow by loving and helping each other is sure of general approval. Nor can we wonder that a writer in whom the self-consciousness of the Church is strong should seek to be in harmony, as Canon Gore professes that he does, rather with Fathers and Mediæval teachers than with the individualist theologians of the Reformation. But the critical basis of his book is not sound, as criticism now stands, and the edifice raised is in unstable equilibrium.

Sermons on the Books of the Bible, selected from the Volume of Village Sermons. By the late Fenton J. A. Hort, D.D. (Macmillan & Co.).—This reprint of the late Dr. Hort's sermons dealing with the books of the Bible is

due to a request by the Principal of St. Stephen's College, Delhi, who finds them specially valuable for Indian students. They are extremely elementary, and tell in very simple language, which never becomes rhetorical, nor, on the other hand, trivial or commonplace, what the books are and what is the message each contains for the religious reader. Of critical discussion there is none; the traditional views are accepted throughout, an error being put aside now and then without being even stated. Thus the story of the tabernacle in the wilderness is simply repeated, and the view that the prophets came before the Law is never alluded to; David is spoken of as the first writer of Psalms, and Solomon of Proverbs. The Pastoral Epistles are said to be by St. Paul. St. John is the writer of the Apocalypse, also of the Epistles and of the Gospel which bear his name. For readers who occupy the simple old position towards Scripture these sermons will prove helpful and enlarging. They are wide in outlook, grave and sweet in temper, and never dry.

Revelations of Divine Love recorded by Julian, anchoress at Norwich, Anno Domini 1373 (Methuen & Co.), is edited by Grace Warrack from a MS. in the British Museum. Modern spelling has been adopted, and many obsolete words have been rendered in modern English. A really beautiful title-page has been designed by Phoebe Anna Traquair. In 1670 the Benedictine Serenus de Cressy published Julian's book, following a MS. in the Bibliothèque Nationale, Paris; and in 1877 a modernized version was printed from the British Museum MS. To the Lady Julian, "a simple creature, unlettered," when she was "thirty years old and a half," revelations were made. Fifteen "showings" lasted from four o'clock till nine of the morning of May 13th, 1373, and another "showing" followed on the night of the next day. During the fifteen or twenty years after 1373 she was further enlightened on these revelations by "the same spirit that shewed them." This is the Lady Julian's account of the genesis of her book. The first revelation illustrates mystic piety, betraying at the same time the intellectual weakness so often characteristic of that piety:—

"In this [moment] suddenly I saw the red blood trickle down from under the Garland hot and freshly and right plentifully, as it were in the time of His Passion when the Garland of thorns was pressed on His blessed head who was both God and Man, the same that suffered thus for me. I conceived truly and mightily that it was Himself shewing it me, without any mean. And in the same shewing suddenly the Trinity fulfilled my heart most of joy. And so I understood it shall be in heaven without end to all that shall come there. For the Trinity is God: God is the Trinity; the Trinity is our Maker and Keeper, the Trinity is our everlasting love and everlasting joy and bliss, by our Lord Jesus Christ. And this was shewed in the First [showing] and in all: for where Jesus appeareth, the blessed Trinity is understood, as to my sight."

The book occupies no important place in the history of mysticism, but as England has been little productive of mystics, it possesses an interest in being English.

OUTDOOR BOOKS.

A Journey to Nature, by J. M. Mowbray (Constable & Co.), is an attractive account of the life of a man of stocks and shares in New York, who had worked himself by rush and overstrain into heart disease, and was ordered by his doctor into rustic seclusion as a remedy. His life with his small boy of eight, serious flirtation with a rustic beauty on the next farm, and discussions with his doctor (his only connexion with civilization) are made into excellent, if occasionally fanciful, reading. A good deal of the book is, indeed, "high-stepping improvisation," to borrow one of the author's own phrases, on the theme of country sights and sounds of the more elusive sort; and one wonders at some of the discoveries which

make good "copy," and asks why they were not made when the hero of the 'Journey' was a boy and, presumably, saw something of nature. He is not really a stockbroker—at any rate, he is a good deal more; and though he seems to think that *in petto* means "in small," his protest that he is not "literary" is rather barefaced in view of many references to artists and poets—Heine, Coleridge, Titian—and writers of verse whose fame has hardly reached this side of the Atlantic, where many are still content with our old classics. But the author's felicity easily outbalances his elaboration of thought and impression. His doctor is a jewel of a character, and he himself unusually frank in his exhibition of the feelings of a man of forty, youthful enough in his rustic revival to reach the stage ideal of that age which is, or was recently, credited with the most attractive girls. He would, we think, like to be called a second Thoreau, and has some of the hermit's irritating way. Still, the book is distinctly original and one to read, as being full of ideas. We take it for granted that the narrator is a real person, though internal evidence seems against it. His initials are J. M. on the cover and J. P. on the title-page.

Flowers, Ferns, and their Haunts, by Mrs. Mabel Osgood Wright, cannot fail to attract attention by its illustrations. Photographs have been taken with unusual care and patience, and the results are so charming that many may buy the book for them alone. Such enthusiasts may meet with a disappointment if they fail to notice what does not appear on the face of it—that the flowers and ferns are American. The narrative contains the usual two or three human figures now prescribed by fashion in an outdoor book, but they are far more sensible than usual, and not given to poetry. Mrs. Wright notes and appreciates the flowers as growing in their haunts, and deprecates the *vasculum* of the naturalist and the uprooting hands of the public. This is a very proper spirit; and altogether the writing is easy without being silly, and should make the author's reputation as secure in this country as it is over seas.

It is well to plead for the common name, "spicy with the odor of the new western world," as well as the Latin name of science, which is duly given in an appendix. But the English popular name readers may often seek in vain. Thus the ivy-leaved toadflax is the most tangible English name, we should have thought, for the little creeping flower called in these pages "Kenilworth Ivy" and "Creeping Sailor." The illustration of this plant opposite p. 64 exhibits only its general effect, so that without a knowledge of the Latin equivalent in the appendix we should not have been able to verify this *Linaria* at all, though we have seen it a hundred times—it is growing within a few feet of us now—and know three English popular names for it. As it is an "escape" over seas, surely its native name deserved mention. Similarly thorn-apple is something more than a "local nick-name" for the *Datura* which America calls "Jimson Weed," a hideous curtailment of an unsatisfactory and unlovely definition. The plant is beautifully figured here, and, poisonous as it is, has medical uses. The celandine noted is not Wordsworth's, as the ordinary reader may imagine. There are various other titles which differ in England and America, and will cause confusion. We have heard three flowers called bachelor's buttons, but never *Centaurea cyanus*, the "cornflower" both of England and Germany, though apparently not of the United States and Canada.

The Macmillan Company publish this book in New York, but it also bears the imprint of Macmillan & Co., London, who might, if another edition is called for, at least supply the English names where they differ from the

American in a note or two at the bottom of the page. This addition is suggested also by the fact that some of the flowers which grow in both countries are figured on a smaller scale which does not reach the definiteness of the larger pictures.

In *Woodland, Field, and Shore: Wild Nature depicted with Pen and Camera* (the Religious Tract Society), Mr. Oliver G. Pike writes admirably of small-bird life in the Home Counties and New Forest, and he is an expert finder of and photographer of nesting birds. He is on the point, he tells us, not only of making birds photograph themselves, for he does this already, but of making night birds "take" themselves by firing magnesium. The air of horror worn by the bird who has fired the light may, however, cause the photographs to be other than normal. Mr. Pike discusses the question of "extra nests," but writes only of wrens and moorhens in this connexion. He does not seem to know that cock robins build these bachelor nests and use them as porters' lodges in winter. The bachelor robin's nest is lined with moss; the hen robin's usually with feathers or softer material than dry moss. Mr. Pike thinks extra nests are built by parents for the young birds, who continue to use them. We have known a cock robin build in winter a bachelor nest which was never at any time visited by a hen, and which was deserted by him in spring, when no doubt he married and settled. Mr. Pike has not seen much of young cuckoos: their extraordinary numbers and tameness in some places are portions of bird-life which he has missed. Mr. Pike ought to take a series of photographs of the flycatcher at work, to show how the bird turns. This pretty gymnast is now, thanks to the County Councils, extraordinarily common in Middlesex and Surrey. Our author laments the non-enforcement of the law in Middlesex. There is on the Middlesex County Council at least one gentleman who will help him to enforce it. In a large part of the county the birdcatcher is now unknown. Would that collectors would cease to buy eggs of British species!

OUR LIBRARY TABLE.

Mr. P. T. Ross, who was a corporal of Imperial Yeomanry, in the Sussex Company, gives us *A Yeoman's Letters*, illustrated by numerous sketches from his own pen. There is nothing of importance in the volume, except some confirmation of Mr. Burdett-Coutts's strictures on the Army Medical system and of the ordinary Irregular and Colonial view of the British officer. Mr. Ross evidently thinks that the majority of our officers in South Africa, when he was there, were incompetent and wholly wanting in consideration for their men. Mr. Ross suggests that they had beds, good food, and alcohol when the men had to undergo serious hardships:—

"When they have to commence roughing it, it is hard indeed for poor Tommy. Many a tale I have heard of thirsty, tired Tommies being refused their water-cart to camp, as the officers required the water out of it for their baths."

Messrs. Simpkin, Marshall & Co. are the publishers.

The name of Dmitri Merejkowski (why does his translator, Mr. Herbert Trench, spell it in French fashion?) is strange to the English reader, but he has been some time before the Russian public; he is not only a novelist, but a poet and the husband of the gifted songstress who writes under her maiden name of Zenaida Gippius. *Christ and Anti-Christ*: (I) *The Death of the Gods* (Constable & Co.), is the first instalment of a trilogy in which the antagonism between pagan and Christian ideas is worked out according to a theory of the author's. This volume deals with the life of Julian the Apostate. The success of the

novel of Sienkiewicz, 'Quo Vadis?' seems to have contributed in some way to the writings of M. Merejkowski. He represents the Christian spirit as invading the soul of Julian. His struggle against it is both mentally and politically a failure; but he interests us, and our interest is increased when we see his bust at Rome and his statue at Paris. His is a striking personality. M. Merejkowski has essayed to describe the death scene of the Apostate at the end of chap. xix. Among the historical personages introduced is Ammianus Marcellinus, whom we never expected to see in a novel—a valuable writer, full of ethnological hints, but with the most tortuous and disagreeable of styles. He accompanied Julian on his Persian expedition, as we know from history. M. Merejkowski shows himself a good classical scholar, as indeed we might expect from a translator of Æschylus, Sophocles, and Euripides. The book abounds with vigorous passages. The struggle between Christ and Antichrist is further developed in the second volume of the trilogy, which deals with the Renaissance and has Leonardo da Vinci for its hero; the third is devoted to Peter the Great. It is Russia, according to our author, which is to bridge over the abyss between Christ and the Übermensch such as Nietzsche describes. It is in mystic productions of this sort that the Slavonic intellect seems to delight.

Mr. FISHER UNWIN publishes a life of the Empress *Josephine*, which may be found entertaining by the general public. The cover bears the badge of the Bourbons instead of the Napoleonic bee, which at once strikes us as odd. The author, Mr. F. A. Ober, does not seem to be acquainted with the recent documentary history of the Napoleonic period, and he pronounces rash judgments which run counter to historical fact. His book is full in regard to the early life of Josephine; 182 pages are devoted to the story before Bonaparte and Josephine are allowed to meet, and this portion of the volume is treated in romantic fashion, with dialogue like that in a novel. When we come to Barras and Tallien the author shows his strange want of fitness for the historian's task:—

"But for the lives of those dependent upon her, but for their welfare, it would seem that Josephine would rather have accepted death itself than endure the humiliation of relief from such a source as the revolutionary monster, Tallien."

No one would gather from this passage that Josephine, at the time when Bonaparte became her lover, was one of a party of four who ruled the society, such as it was, of Paris, the other three being Barras, Tallien, and the latter's notorious wife. Yet to any one familiar with the letters of the time no fact can be more notorious. The author in one passage suggests that all tales about them are due to "malice and envy," and follows "as the basis of this history" a volume published in 1857, namely, at a moment when Louis Napoleon and his friends were trying to whitewash his mother Queen Hortense and her mother Josephine. Mr. Ober goes so far as to ascribe to "malevolent motives" the statement that "Josephine was at all prominent in society before her meeting with Napoleon," or "had figured prominently in some of the fêtes." He cannot, it would seem, have read any of the diaries or letters published in the last few years, from which we learn the very dinners she ate and the gowns she wore. But Mr. Ober goes on to admit that at the house of Madame Tallien Josephine met Barras, though as to "the relations presumed to have existed at one time between Barras" and her "there has not been adduced any evidence that a reputable historian would admit to his pages." M. Masson is a "reputable historian" who has deliberately tried to say all that can be said for a "sympathetic" subject; but, without going into the unsavoury topic of how much Bonaparte knew, it is enough to say that Josephine was pleased to

accept and wield the reflected power which her rumoured association with the all-powerful Director secured her. Mr. Ober does not seem even to be familiar with the allusions to the subject in the letters of Bonaparte himself, suppressed by the Imperial Commission presided over by Prince Napoléon Jérôme, but since published. When Bonaparte in Egypt became convinced of Joséphine's post-nuptial indiscretions not only with the ex-secretary of Barras named by Mr. Ober, but also, and at the same time, with a man far lower in the social scale, he expressed himself freely on her earlier past; and every year that goes by adds to the mass of contemporary testimony as to the dissoluteness of the manners of the "Court of the Directory," in which, in spite of Mr. Ober, it is certain that Joséphine played the second female part. It is simply absurd to write that Joséphine "certainly had too great regard.....for the family with which she was allied to seriously compromise herself with a man like Barras." Barras was far more powerful at the moment than a king of France, and the "family" was an encumbrance and a hindrance. Bonaparte, according to our author, cannot have been indebted to Barras for his high command, because his feelings "forbade the acceptance of a favor." His adherence to "honorable motive" may now be judged from a letter to Joséphine's son which we quoted when we reviewed the final volume of the Napoleon correspondence. Much later in his book Mr. Ober appears to have half turned round, for he writes of his heroine, "There may have been.....a liaison between her and the secretary of Barras." Mr. Ober is as partial to the children as to the mother. The conduct of Eugène at the time of the divorce is depicted as perfect, and no mention is made of the sad fact that Napoleon chose him as his messenger to the Senate, and that the Viceroy accepted the shameful task. An account of the love passages between Bonaparte and Désirée Clary seems to show that Mr. Ober is unacquainted with the fact that this remarkable woman threw over Napoleon Bonaparte for his brother Jérôme, and then threw over Jérôme for Bernadotte. She outlived even Jérôme, and many living people have heard the Queen of Sweden and the King of Westphalia tell the whole story for themselves. But Mr. Ober writes of Napoleon's favours to the man she married, "Bernadotte, who often incurred Napoleon's censure.....was steadily promoted, until finally raised to the throne of Sweden." We wonder if Mr. Ober knows Napoleon's attitude towards the election of Bernadotte as Crown Prince, or in what year he thinks that Bernadotte and Désirée Clary became King and Queen. There is not much French in the book, but we imagine that even in negro mouths Joséphine would not have been "toujours content, toujours joyeuse."

MESSRS. JAMES HOPE & SON, of Ottawa, publish the *Proceedings and Transactions of the Royal Society of Canada*, edited by Sir John Bourinot, honorary secretary. The volume dated 1900, which records the meeting of that year, has only just reached us. The literary and historic matter is more important and the science less important than in the volumes of our British Association, with which the Canadian book may be compared. It is curious to hear from Sir John Bourinot of the Ulster Protestants who fled to Canada to escape the results of Catholic emancipation. Out of the frying-pan into the fire, one would think.

SIR JOHN BOURINOT has published through the Copp, Clark Company of Toronto a revised edition of *A Manual of the Constitutional History of Canada*, dated "Dominion Day, 1901." Since the appearance of the original work in 1888 it has become a text-book. Sir John Bourinot's authority is now admitted all the world over. There is much new matter

on the working of Parliamentary government.

The Columbia University Press of New York publish, in the admirable "Studies in History, Economics, &c.," edited by the Faculty of Political Science, *Political Nativism in New York State*, by Dr. Seisco. This is a history of the "Know Nothing" movement, anti-Irish and anti-Catholic, which, powerful in 1854, had failed by 1855. The work is sold in London by Messrs. P. S. King & Son.

MR. NUTT has sent us another volume of his useful series "Scottish History from Contemporary Writers." It is devoted to *The Chevalier de St. George and the Jacobite Movements, 1701-20*, and is put together by Sanford Terry. He has done quite rightly in including the Spanish invasion, for the landing in Glenshiel was closely connected with the great rising of 1715.

REPRINTS still accumulate on our table. We do not know how many miles of paper have gone to editions of the *Vicar of Wakefield*, but here is another handy reprint by Mr. Grant Richards.—Christopher Smart's *Song to David* has been issued by Mr. Elkin Mathews, with an introduction by Mr. R. A. Streatfield.—*The Love Poems of Landor* have been collected by Mr. Lane in his new series: a capital book for a coach who desires to set "copies" for Latin lyrics to his pupils, and admirable for higher uses.—*The Odes of John Keats* have been brought out by Messrs. Bell, with illustrations by Mr. Anning Bell.

MR. HUGH THOMSON has provided some admirable illustrations for the new edition of *A Kentucky Cardinal* which Messrs. Macmillan, wisely provident, have prepared for the Christmas season.

Bo-peep is an excellent magazine of Messrs. Cassell's, catering for the little ones. *Tiny Tots* is another magazine for the nursery, provided by the same firm.

MESSRS. DEIGHTON, BELL & Co. have sent us *The Cambridge Calendar* for 1901-2.

WE have on our table *The Roman Theocracy and the Republic, 1846-9*, by R. M. Johnston (Macmillan).—*A Primer of French Literature*, by E. Weekley (Blackie).—*First Year's Algebra*, by C. H. French and G. Osborn (Churchill).—*By Pond and River*, by A. B. Buckley (Cassell).—*How to Write an Essay*, by the author of "How to Write a Novel" (Grant Richards).—*Scott's Rob Roy*, edited by W. M. Mackenzie (Blackie).—*Foundation Rites*, by L. D. Burdick (New York, the Abbey Press).—*The Ethiopian*, by J. C. Grant (Paris, Carrington).—*Dauntless*, by E. Martin (Pearson).—*What is Truth?* by A. D. Lord (Watts).—*The People's Order of Divine Service*, compiled by T. B. Stephenson (Marshall).—*The Ethics of Judaism*, by M. Lazarus, Part I. (Macmillan).—*Old Anglicanism and Modern Ritualism*, by the Rev. F. Meyrick (Skeffington).—*Songs in the Night*, and other Poems, by M. S. Simpson (Jarrold). Among New Editions we have *Elementary Algebra*, by C. H. French and G. Osborn (Churchill).—*The Crimson Cryptogram*, by F. Hume (J. Long).—*How to Tell the Nationality of Old Violins*, by Balfour & Co. (Balfour & Co.).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Bigg (C.), *A Critical and Exegetical Commentary on the Epistles of St. Peter and St. Jude*, 8vo, 10/6
Cunningham (Lady Fairlie), *The Little Saint of God*, 6/
Emphasized New Testament, a New Translation by J. B. Rotherham, 4to, 8/ net.
Menzies (A.), *The Earliest Gospel, a Historical Study of the Gospel according to St. Mark*, 8vo, 8/6 net.
Pierson (A. T.), *The Modern Missionary Century*, roy. 8vo, 10/6
Sermones Fratris Adæ Ordinis Præmonstratensis, &c., edited by W. de Gray Birch, 8vo, 25/ net.
Song of Songs, The Selections from the Sermons of St. Bernard, Introduction by B. Blaxland, 2/
Stokoe (T. H.), *Manual of the Four Gospels*, Part 1, 2/6
Wade (G. W.), *Old Testament History*, cr. 8vo, 6/

Fine Art and Archaeology.

- Bourry (E.), *Treatise on Ceramic Industries*, translated by W. P. Rix, imp. 8vo, 21/ net.
Our Little Ones' Object Book, folio, boards, 4/
Williamson (G. C.), *Francesco Raibolini, called Francia*, cr. 8vo, 5/ net.

Poetry and the Drama.

- Lounsbury (G. C.), *An Iseult Idyll, and other Poems*, cr. 8vo, 3/6 net.
Orme (Rowan), *The Wayfarers*, 4to, 5/ net.
Poe (E. A.), *Some Poems of Drawings* by J. J. Guthrie, edited by J. C. Wright, Part 1, 5/ net.
Schiller, Poems, translated by E. P. Arnold-Forster, 6/

Music.

- Domestic Ditties, Words and Music by Alfred Scott-Gatty, 4to, boards, 2/6
Palmer (W. H.), *Two Thousand Questions with Answers on Musical History and Kindred Subjects*, cr. 8vo, 4/6

Political Economy.

- Guyot (Yves), *The Sugar Question in 1901*, Preface by Sir Neville Lubbock, cr. 8vo, 3/ net.

History and Biography.

- Dictionary of National Biography, Supplement, Vols. 1 and 2, imp. 8vo, each 15/ net.
Graham (R. B. Cunningham), *A Vanished Arcadia, being some Account of the Jesuits in Paraguay, 1607-1767*, roy. 8vo, 9/
Gurney (Mrs. G.), *The Childhood of Queen Victoria*, 8vo, 6/
Prescott (W. H.), *History of the Conquest of Mexico*, edited by J. Foster Kirk, Introduction by G. F. Winship, 3 vols., cr. 8vo, each 3/6
Stuart (J.), *Pictures of War*, cr. 8vo, 7/6

Geography and Travel.

- Evans's Handy Geography of the World, cr. 8vo, 3/6
Hinde (S. and Hildegard), *The Last of the Masai*, imp. 8vo, 15/ net.

Science.

- Campbell (W. A.), *Dissection Outline and Index for Students*, 8vo, 3/
Denton (E. B.), *The Water Supply and Sewerage of Country Mansions and Estates*, cr. 8vo, 2/6 net.
Ruata (C.), *Pulmonary Tuberculosis: its Prevention and Cure*, cr. 8vo, 3/ net.
Sedding (J. D.), *Garden—Craft Old and New*, with a Memorial Notice by the Rev. E. F. Russell, New Edition, 8vo, 7/6 net.
Seeley (H. G.), *Dragons of the Air*, cr. 8vo, 6/
Shipley (A. E.) and MacBride (E. W.), *Zoology, an Elementary Text-Book*, roy. 8vo, 10/6 net.

General Literature.

- Allen (J. L.), *A Kentucky Cardinal and Aftermath*, cr. 8vo, 6/
Allen (W. B.), *Cleared for Action, a Story of the Spanish-American War*, 8vo, 5/
Ames (Mrs. E.), *The Bedtime Book*, 3/6
Beacon (H.), *Folia Caduca*, cr. 8vo, 2/6
Chanter (Gratiana), *The Rainbow Garden, and other Stories*, 5/ net.
D'Annunzio (Gabriele), *Gloconda*, translated by A. Symons, cr. 8vo, 3/6
Danvers (Clarice), *A Stolen Opera*, cr. 8vo, 6/
De Quincey (T.), *Confessions of an English Opium-Eater*, edited by J. Downie, cr. 8vo, 3/6
Dill (Beale), *The Lords of Life*, cr. 8vo, 6/
Eille (E. S.), *The Chieftain and the Scout*, cr. 8vo, 2/6
Everett-Green (E.), *For the Faith, cr. 8vo, 3/6; The Secret of Maxshelling*, 8vo, 5/
Farrelly (M. J.), *The Settlement after the War in South Africa*, roy. 8vo, 6/
Fenn (G. Manville), *Ching the Chinaman and his Middy Friends*, cr. 8vo, 5/
Forester (F. B.), *Held to Ransom*, cr. 8vo, 5/
Fraser (J.), *Death the Showman*, cr. 8vo, 6/
Gilbert (H.), *Hearts in Revolt, a Tragi-Comedy of Youth*, 6/
Gorst (Mrs. H. E.), *And Afterwards?* cr. 8vo, 6/
Hampton's Scholastic Directory for London and the Provinces, 1901-2, 8vo, 7/ net.
Hayes (H.), *One of the Red Shirts, a Story of Garibaldi's Men*, 8vo, 6/
Hope (Lady), *A Red-Brick Cottage*, cr. 8vo, 1/6
Hume (F.), *The Crime of the Crystal*, cr. 8vo, 6/
Hurd (A.), *How our Navy is Run*, Introduction by Lord Charles Beresford, cr. 8vo, 5/
Keith (Leslie), *By Fancy Led*, cr. 8vo, 3/6
Leyken (N. A.), *Where the Oranges Grow*, translated by Count S. de Solons, cr. 8vo, 6/
Marchant (Beale), *Among Hostile Hordes*, cr. 8vo, 2/6
Martin (Mrs. C.), *Miss Pouncefort's Peril*, cr. 8vo, 6/
Martin (E.), *Dauntless*, cr. 8vo, 6/
Molesworth (Mrs.), *The Blue Baby, and other Stories*, 12mo, 2/6
Moore (F. F.), *A Nest of Linnets*, cr. 8vo, 6/
Murray (D. C.), *Despair's Last Journey*, cr. 8vo, 6/
Nisbet (H.), *A Losing Game, an Australian Tragedy*, 6/
Oppenheim (E. F.), *Master of Men*, cr. 8vo, 6/
Pearce (J. H.), *Youth Goes a-Marketing*, cr. 8vo, 6/
Pemberton (Max), *The Giant's Gate*, cr. 8vo, 6/
Raymond (W.), *The Idler out of Doors*, cr. 8vo, 6/
Roebud Annual, 4to, 4/
Stables (Gordon), *In Ships of Steel*, 8vo, 5/
Stevens (Mrs. G. W.), *A Motley Crew*, cr. 8vo, 6/
Sturgis (J.), *Stephen Calmar*, cr. 8vo, 6/
Tolstoy (Leo), *Anna Karenin*, translated by Constance Garvin, 8vo, 15/
Tynan (Katharine), *A Union of Hearts*, cr. 8vo, 6/
Valdes (A. P.), *The Fourth Estate*, translated by Rachel Chalice, cr. 8vo, 6/

FOREIGN.

Theology.

- Huber (E.), *Die Entwicklung des Religionsbegriffs bei Schleiermacher*, 6m.
Piolet (J. B.), *Les Missions Catholiques Françaises au Dix-neuvième Siècle*, Vol. 2, 12fr.
Fine Art and Archaeology.
Formentin (C.), *Meissonier*, 50fr.

History and Biography.

Davidson (R.), Forschungen zur Geschichte v. Florenz, Part 3, 9m.
 Trochon (M.), Souvenirs d'un Franc-Tireur, 1870-1, 3fr. 50.
 Wanderer (C.), Polybios-Forschungen, Part 2, 2m. 40.

Philology.

Krause (K. C. F.), Sprachwissenschaftliche Abhandlungen, hrsg. v. P. Hohlheid u. A., Wünsche, 3m.

Science.

Jahresbericht üb. die Fortschritte der Chemie, hrsg. v. G. Bodländer, für 1893, Last Part, 15m.
 Krause (W.), Handbuch der Anatomie des Menschen, Part 2, 6m.
 Weinstein (B.), Einleitung in die höhere mathematische Physik, 7m.

General Literature.

Ardel (H.), Seule, 3fr. 50.
 Brioux et Luguet, Les Remplacantes, 3fr. 50.
 Lombard (J.), L'Agonie, 3fr. 50.

THE CROSTON REGISTER.

COL. FISHWICK writes regarding our review of the 'Publications of the Lancashire Parish Register Society':—

"Your reviewer charges me with not understanding certain forms of contraction, and being ignorant of the difference between a straight line and a curved line over a letter. In reply to this I may say that probably I have had a greater experience in reading registers than any man in Lancashire, and all forms of contraction are as familiar to me as the ordinary alphabet, but the rule of the Society is to print *verbatim et literatim* (with certain exceptions); and as I was printing a copy of the register, and not a revised edition, I did not correct the errors of the registrar. His forms of contraction were curious; i.e., he never by any chance wrote Nelsö, but nearly always Nelsö. William and Uxor are in the original contracted in several ways, some of which were undoubtedly wrong, but which I did not consider it my duty to correct. Your reviewer asserts that 'on pp. 162-6 there are no fewer than nineteen names left blank or marked with a [?]' and sapiently adds, 'Could not the transcripts in the diocesan registry have filled out the blanks?'"

"The registers printed on the pages indicated are burials for the exceptionally early date 1538-1553. The writing was nearly obliterated through neglect and time, and it was only with great care, a powerful magnifying glass, and the liberal use of *am. ul.* that I was able to decipher a word, and I congratulated myself on succeeding in transcribing the whole except nineteen names."

"As to transcripts, I thought every tyro knew that the order to send these to the diocesan courts did not come into force until 1597, and that it is the exception rather than the rule to find any such transcript until well into the seventeenth century. As to the index, has your reviewer ever made one consisting, as in this case, of over eleven thousand entries? If he has, instead of reviling and abusing an editor he would sympathize with him."

"Altogether the tone of the review is more in the nature of a personal attack than honest criticism of work done entirely without remuneration."

Col. Fishwick's letter raises over again the whole question of the representation of incorrect forms, and in replying to it we should only be restating the argument of our review. Indeed, it is impossible to take a scholar seriously who allows himself to print the forms which occur on almost every page of the Croston register. The Council of the Lancashire and Cheshire Parish Register Society should make it a cardinal maxim to have a collation with the diocesan transcripts made before committing a register to press. It was merely by chance that we pitched on pp. 162-6 in reference to the blanks and queries in Col. Fishwick's transcripts. They occur all through the volume, in portions of the register relating to the seventeenth century as well as the sixteenth. Now a collation might not only go a long way towards settling these blanks and queries; it would also serve to confirm or correct the names, as to many of which we have the gravest misgivings.

THE PUBLISHING SEASON.

MESSRS. A. & C. BLACK's list of announcements includes: a new pocket edition of the Waverley Novels; the issue of Who's Who for 1902; of the Englishwoman's Year-Book and Directory for 1902; of the Public School Annual for the same year; the third volume of the Encyclopædia Biblica,

—Vol. III. of the Principles of Political Economy (Books IV. and V.), by Prof. Shield Nicholson;—Use-Inheritance, by Dr. Walter Kidd;—A Historic View of the New Testament, the Jowett Lectures for 1901, by Prof. Percy Gardner;—A Hebrew Grammar, by Prof. Archibald Duff;—Scottish Men of Letters in the Eighteenth Century, by the Rev. Henry Grey Graham;—Human Nature and Morals, according to Auguste Comte, with notes by Dr. John Kells Ingram;—The Story of Stories, a life of Jesus Christ for children, by the Rev. R. C. Gillie;—Sunshine and Surf: a Year's Wanderings in the South Seas, by Mr. Douglas B. Hall and Lord Albert Osborne;—An Album of Adventures that happened in our Holidays, by Mr. Ascott R. Hope;—The Opportunist, by Mr. G. E. Mitton;—Studies in the Acts of the Apostles, by the Rev. Wm. Robertson;—Lessons on the Gospel of Mark, by Dr. Irvine Robertson;—Representative Religious Writers of England, by Dr. P. McAdam Muir;—A Treatise on Elementary Statics, by Mr. W. J. Dobbs;—Descriptive Geographies of Africa, Central and South America, and North America, edited by Messrs. A. J. and F. D. Herbertson;—Modern Poetry, selected and arranged for use in schools, with introduction, notes, and exercises, by Miss Linklater Thomson and Miss E. E. Speight;—Lyra Seriorum, by Mr. J. A. Nicklin;—Passages for Paraphrasing, by Mr. J. F. Milne;—English History illustrated from Original Sources, 1660 to 1715, edited by the Rev. J. N. Figgis;—Boys and Girls of Other Days: Vol. I., B.C. 55 to A.D. 1461, by Mr. John Finnemore;—Julius Caesar, edited by Mr. L. W. Lyde;—"Scott Readers": Kenilworth (Continuous Reader), and Kenilworth, notes by Mr. E. S. Davies;—in "Black's French Texts": Les Aventures de Chicot, par Alexandre Dumas, edited by Mr. A. R. Florian; and Grands Prosateurs du XVII^e Siècle, edited by M. Louis Brandin.

Mr. George Allen has in preparation the Oxford University Sermons, edited by Principal Bebb;—in the series "The Athenian Drama," Sophocles: Œdipus Tyrannus and Coloneus, and Antigone, by Prof. J. S. Phillimore; Euripides: Hippolytus and Bacchæ, with Aristophanes' Frogs, by Prof. Gilbert Murray;—A Boer of To-day, by Mr. George Cossins;—A Tragedy of Errors, by Miss Geraldine Hodgson;—The Sway of Philippa: a Romance, by Mr. J. B. Patton;—Son of Judith: a Tale of the Welsh Mining Valleys, by Mr. Joseph Keating;—The Believing Bishop, by Mr. Haverall Bates;—Northborough Cross, by Mr. Cope Cornford;—The Pasha, by Miss Daisy Hugh Price;—Malicious Fortune, by Stella M. Düring;—Hearts in Revolt, by Mr. H. Gilbert;—Youth Goes a-Marketing, by Mr. J. H. Pearce;—Society Snapshots, by Mr. Cotsford Dick;—The Way to Rome, Notes of Travel in Italy, by Mr. Hilaire Belloc;—The Early History of Venice, by Mr. F. C. Hodgson;—The Celtic Temperament, and other Essays, by Mr. Francis Grierson;—a new volume of essays by M. Maeterlinck, translated by Mr. Alfred Sutro;—two plays by Maeterlinck, translated by Mr. Bernard Miall;—Pen Pictures from Ruskin, chosen by Caroline H. Wurtzburg;—An Idler's Calendar, by Mr. G. L. Apperson;—Wonders in Monsterland, by E. D. Cumming;—Bird Pictures, by Sara M. Fallon;—Tom the Piper's Son, by Mr. Butler Stoney;—The Ark and Nonsense Rhymes, illustrated, by Mary Eaton;—in "The Young England Library," under the general editorship of Mr. G. A. E. Dewar: The Open-Air Boy, by the Rev. G. M. A. Hewett; and Sea Fights and Adventures, by Prof. Knox Laughton; and The Living Rulers of Mankind, by the Rev. H. N. Hutchinson.

Messrs. Hodder & Stoughton's autumn announcements include: Ian Maclaren's new story, Young Barbarians, with illustrations by

H. Copping;—The Man from Glengarry, by Mr. Ralph Connor;—Letters on Life, by Claudius Clear;—The Apostles of the South-East, by Mr. Frank Bullen;—Culture and Restraint, by Mr. Hugh Black;—O'er Moor and Fen, by the Rev. Joseph Hocking;—Penance, by Leslie Keith;—The World and Winnow, a novel by Miss E. H. Fowler;—The Potter and the Clay, by Miss M. Howard Peterson;—Poems by the Duke of Argyll, with illustrations from the old masters;—Jane Eyre, to which is added The Moores, with introduction by Dr. Robertson Nicoll;—A Daughter of the Sea, and Cherry Tree, both by Amy Le Feuvre;—Great Lowlands, a novel by Annie E. Holdsworth (Mrs. Lee Hamilton);—Edward the Exile, by Mary M. Davidson;—A Son of Wrath, by Mr. David Lyall;—in the "Red Leather Series": Cinnamon Roses, by Mary Wilkins; In Memoriam, with a commentary by Dr. L. Morel; and Isobel Berners, by George Borrow, with index by Mr. T. Secombe;—Kitty Fairholt, by Mr. John Holsham;—Religion in Recent Art, by Dr. T. P. Forsyth;—The Bride's Book, by Mrs. E. T. Cook;—Our Town, a novel by Miss Rosaline Masson;—The Coming of the Preachers, by Mr. John Ackworth;—The Greatest of These, by Helen Wallace;—Sylvia's Ambition, by Miss Adeline Sergeant;—Mark Strathmore's Renunciation, by Fannie Eden;—a new volume of the "Self-Educator Series," English Composition, by G. M. Thornton;—The Life of the Master, by Dr. John Watson;—Apostolic Optimism, and other Sermons, by the Rev. J. H. Jowett;—The Progress of Dogma, by Prof. James Orr;—The Church's One Foundation: Christ and Recent Criticism, by Dr. Robertson Nicoll;—The Pulpit Bible, by Dr. Parker;—The Philosophy of the Christian Religion, by Principal Fairbairn;—Biographia Presbyteriana, by Patrick Walker, edited, with notes, by Dr. Hay Fleming;—a volume of sermons by Principal Rainy;—The Ministry of Comfort, a new volume of the "Silent Times Series," by the Rev. Dr. J. R. Miller;—Sunday Afternoon Prayers, collected from the *British Weekly*, by Dr. Nicoll;—The Messages of the Old Testament: Genesis to Job, by the late Rev. G. C. Macgregor;—Reminiscences and Personal Experiences, by President Killen;—The Immortality of the Soul, by Dr. Agar Beet;—Neglected People of the Bible, by the Rev. T. Dinsdale Young;—A History of Plymouth Brethrenism, by Mr. Blair Neatby;—Flood Tide: Sunday Evenings in a City Pulpit, by the Rev. G. H. Morrison;—"Christian Study Manuals," edited by the Rev. R. E. Welsh;—Ruling Ideas of our Lord, by the Very Rev. C. F. D'Arcy;—Religions of Bible Lands, by Prof. D. S. Margoliouth; and The Early Church, by Prof. James Orr;—The Story of Joseph, by the Rev. Dr. J. R. Miller;—and Dr. Miller's Christmas booklet entitled To-day and To-morrow.

The Society for Promoting Christian Knowledge is preparing the following new books for publication: Spiritual Progress, by the Ven. G. R. Wynne;—The Soul's Daily Audience of God, by the late Rev. E. L. Cutts;—Some Brief Considerations on Intercessory Prayer, by the Rev. E. Hermitage Day;—Wise Saws and Modern Instances, by Mary E. Bellars;—Church Festivals and Fasts: Short Papers for Young Children, by the Rev. E. Osborne, M. Carew, C. E. Mallandaine, and F. E. Reade;—Little Citizens, written and fully illustrated by Edith Farmiloe;—The Child's Pictorial Natural History, Part I, by Carton Moore Park;—Ching the Chinaman and his Middy Friends, by Mr. Manville Fenn;—Ethel Hardman: a Story of Self-Discipline, by Mr. Edward Chadwick;—Like cures Like, by Catherine E. Mallandaine;—From Playground to Battlefield, by Mr. Frederick Harrison;—Out on the Llanos: Adventures in the Wilds of Colombia, by Achilles Daunt;—In the Days of St. Anselm,

by Gertrude Hollis,—Sir Phelim's Treasure, by H. A. Hinkson,—The Brown Bird and her Owners, by Edith Cowper,—Her Only Son Isaac, by Louisa Bedford,—Kitty, by A. F. Mount (Mrs. T. M. Bricknell Perry),—Mafeking Day: a Snapshot from Real Life, by Phoebe Allen,—One Woman's Work, by Annette Lyster,—Robin, by Raymond Jacobsen,—An Irish Cousin, by Catherine Mary MacSorley,—Golden-Hearted, by M. Bramston,—The Children's Campaign, by the author of 'Peter the Peacemaker',—The Chronicles of Durnford, by Mr. John Cartwright,—The Harvest of the Year, by the author of 'The Dean's Little Daughter',—The Old Mill House at Alvermede, by the author of 'Earth's Many Voices',—Tina the Wanderer, by Eleanor C. Price,—The Whispering Chair: a Story for Children, by Beatrice Radford,—A Girl's Resolve, by E. S. Curry,—In Luck's Way, by C. E. Mallandaine,—Little John Cope, by L. L. Weedon,—Out of the Depths, by the Rev. J. Kinchin Smith,—The Real Thing, by Christabel Coleridge,—Jim's Temptation, by Ellen M. Blunt,—Roses, Sweet Roses: a Story of Gentle Influence, by the Rev. W. J. Bettison,—Told by the Twins, by F. Lethbridge Farmer,—and various sixpenny, fourpenny, and twopenny stories; also reprints of standard tales for the nursery.

Messrs. Nisbet & Co. promise for the ensuing season: Robespierre, a Study and Biography, by Hilaire Belloc,—Unstoried in History, by Miss Gabrielle Festing,—a complete edition of the Dolly Dialogues, by Anthony Hope,—Wheels of Iron, by L. T. Meade,—Deborah, a Tale of the Times of Judas Maccabeus, by Mr. James M. Ludlow,—The Modern Mission Century, by Dr. A. T. Pierson,—The Missionary Speakers' Manual, by the Rev. A. R. Buckland and the Rev. J. D. Mullins,—Times of Retirement, a Volume of Devotional Readings, by Dr. Matheson,—Working and Waiting, by the Rev. Andrew Murray,—and the Church Directory and Almanack for 1902.

Messrs. T. & T. Clark's announcements for the season include: The Epistles of St. Peter and St. Jude, a Critical and Exegetical Commentary, by the Rev. Dr. Bigg,—The Ancient Catholic Church, by Principal Rainy,—St. Paul and the Roman Law, and other Studies on the Origin of the Form of Doctrine, by Dr. W. E. Ball,—The Words of Jesus, by Prof. G. Dalman,—Vol. IV. of a Dictionary of the Bible, edited by Dr. Hastings,—The Children of Nazareth, by the Right Rev. E. Le Camus, Bishop of La Rochelle, authorized translation by Lady Herbert,—The Atonement and Intercession of Christ, by the late Principal Davies of Trevecca, edited by Mr. D. E. Jenkins,—The Pastoral Epistles, by the Rev. J. P. Lilley, in "Handbooks for Bible Classes and Private Students,"—in "The World's Epoch-Makers": Muhammad and his Power, by Mr. De Lacy Johnstone; Origen and Greek Patristic Theology, by the Rev. W. Fairweather; and The Medici and the Italian Renaissance, by Mr. O. Smeaton,—and in the "Bible-Class Primer" series: Babylonia and Assyria, a Sketch of their History, by Mr. Ross G. Murison.

Messrs. C. Arthur Pearson's list of publications for the autumn includes: Ellen Terry and her Sisters, an authorized biography, by Mr. Edgar Pemberton,—Modern Billiards, by John Roberts, Champion of the World, and other Experts,—The Romance of Religion, by Olive and Herbert Vivian,—The Log of an Island Wanderer, by Edwin Pallander,—Patriotic Song, by Arthur Stanley,—French's Cavalry Campaign, by J. G. Maydon,—Lord Kitchener, by Horace G. Groser,—Willowdene Will, by Halliwell Sutcliffe,—The Goddess of Gray's Inn, by G. B. Burgin,—A Stolen Opera, by Clarice Danvers,—The Peril of the Prince, by Headon Hill,—Don or Devil? by William Westall,—Mooswa, and Others of the Bound-

aries, by W. A. Fraser,—The Mighty Deep and What We know of It, by Agnes Gibberne,—Heroes of the Nineteenth Century, Vol. III., by G. Barnett Smith,—Boys' Book of Bravery, by R. P. Berrey,—Domestic Ditties, words and music by A. S. Scott-Gatty, illustrated by A. T. S. Scott-Gatty,—The Home Arts Self-Teacher, edited by Montague Marks,—Pearson's New Reciter and Reader,—Football Who's Who, 1901-2,—Heads, and How to Read Them, by Stackpool E. O'Dell,—and Hands, and How to Read Them, by E. René.

MR. PATER'S 'ESSAYS FROM THE GUARDIAN.'

MR. ARTHUR SYMONS protests against the inclusion of this book among Pater's 'Works.' Obviously, however, his lash falls on his own shoulders and on those of the "inner circle of his [Mr. Pater's] friends" who first collected and reprinted these reviews in the form and under the title of a volume of essays. There is at least one distinguished bibliophile among Mr. Symons's collaborators in this act of piety who could have told him beforehand what its inevitable effect would be, namely, to provoke in all collectors of Pater's works a greedy and undue desire for this "quite arbitrary selection from his literary journalism," as Mr. Symons calls it. And so it has proved. An enterprising American publisher at once issued an almost facsimile edition of the privately printed book; and there must be many like myself who, having failed to be one of the lucky hundred of the "inner circle," are very glad indeed to possess this reprint. Plainly it was impossible for a publisher who was trying to issue Pater's works in a complete form to leave out these essays, though he might and doubtless would have done so had they remained as mere uncollected reviews in the files of the *Guardian*. F. W. BOURDILLON.

QUITE apart from the serious objections raised by Mr. Arthur Symons as to the publication of this volume, I would point out that Mr. Charles L. Shadwell, who prepared 'Gaston de Latour' for the press, expressly mentions in his preface that those in charge of Walter Pater's papers

"desire to state that nothing more remains of his writings in a shape sufficiently finished for publication, and that it is not their wish that any work of his should appear in a form less complete than he would himself have approved."

Has this sentence been kept out of view by those responsible for the issue of the new volume? It looks as if it had.

DAVID STOTT.

THE ASSISTANT MASTERS' ASSOCIATION.

THE Assistant Masters' Association held its summer general meeting last Saturday in the Botanical Theatre, University College, London. It is interesting to note that this body will effect its incorporation within two months, under the title of the Incorporated Association of Assistant Masters. The Council, which directs the policy of the Association, met in the morning, and among other business rejected a motion in favour of the compulsory adoption of the decimal system. It was decided to make renewed representations to the Board of Education in order to expedite the register of efficient secondary schools and teachers, and to direct the Parliamentary policy of the Association next session towards securing an audit of the accounts of endowed schools along with other returns, including full details of the salaries and other emoluments of head and assistant masters. The Council also expressed its opinion that the practice of compelling assistants to bear the expenses of substitutes during illness is illegal and inequitable. At the general meeting in the afternoon Mr.

Rouse (Rugby) reported on the action of the Association's delegates to the British Association meeting at Glasgow. In this respect it is instructive to note that the interest of the two head masters' societies in the Education Section was not strong enough to prompt the sending of any delegates; next year possibly the heads will see their way to taking a leaf from their assistants' book. The Education Section has sensibly appointed a permanent committee to work through the year, and it is a matter of satisfaction to assistants that its first secretary is Mr. Rouse, the hon. secretary of the A.M.A., and that the other delegate was also chosen on the committee. A series of four papers on different topics was read, but there was not time adequately to discuss them. Mr. B. B. Dickinson (Rugby) contributed a paper on the teaching of geography in schools. In discussing the political situation of education the Rev. J. F. Tristram (Hulme, Manchester) made a useful retrospect of the relations of primary and secondary education during the last thirty years, and concluded that the outlook is anything but a bright one. Mr. J. E. Morris (Bedford Grammar School) made a humorous and wholesale indictment of the results of modern teaching of history in schools, which was combated by Mr. S. E. Winbolt (Christ's Hospital). The important question of the reform of the London matriculation examination, introduced by Mr. Kahn (University College School), was unfortunately reached too late in the afternoon to receive the attention it merited. The subject has been handled by an advisory board of the Senate, and its recommendations, not yet published, were the points round which discussion centred. The chief difficulty in constituting the regulations for this examination arises from the wish to make the London matriculation serve two distinct and incompatible purposes—that of testing boys leaving school at the age of sixteen, and that of testing candidates for admission to the University at about the age of eighteen. We hear the majority report of the advisory board excludes English literature and geography from the subjects of examination, and makes English history only optional. We cannot doubt that the best interests of national education demand that these three subjects should be made absolutely compulsory. There was some difference of opinion among the assistants as to whether Latin should be obligatory or optional. It is certainly a sign of the times that at such a meeting Greek was practically unmentioned, being relegated without question to the region of lost causes, and that Latin as an obligatory subject was struggling for its existence. Finally the meeting decided that the Assistant Masters' Association should invite other educational associations to confer, in order that a united front may be presented to the Government's educational proposals of next session.

ISAAC CASAUBON'S GREEK TESTAMENT.

Queen's College, University of Melbourne,
August 15th, 1901.

I HAVE made a small discovery in the library of this college which may interest some of your readers. In 1895 we were presented with a fine copy of Stephens's royal folio edition of the Greek Testament (Paris, 1550). On the title-page, at the top, was what was evidently a cipher of some kind, done in bright vermilion paint; and beneath the date at the bottom of the page was a very close and elaborate ornamentation of scrollwork in the same pigment as the cipher. Looking at this one day, I thought I could discern traces of writing underneath; and by careful washing off of the scrollwork I brought to light the following inscription in very small writing:—
ἀνδρος λαμπροτατου και ακρωσ παιδαγευμενου
δωρον D. Camusii Ponquarrei senatoris Paris.
Isaacus Casaubonus.

That is to say, this book was presented to Isaac Casaubon by that most brilliant and highly cultured gentleman Camus, Seigneur de Pontcarre and a king's counsellor at Paris; the particular Camus in question being Geoffroi, one of Henri Quatre's counsellors, as I find from the dictionaries. The cipher at the top of the page is of this form:—



which I interpret as ΠΙΓΑΤΟΣ, the Græcized name of Rigault, who was first colleague and then successor to Isaac Casaubon as librarian of the Royal Library in Paris. Now when Casaubon came to England at the invitation of James I., the French queen mother refused to allow him to take his books with him, hoping in this way to secure his return to Paris; which fell out, however, otherwise, as he died in England. I conjecture that Rigault in his absence, or (let us hope) after his decease, secured for himself this valuable volume, and so carefully erased the real owner's name that it was not read again by mortal eye for nearly three hundred years.

How the book got to Australia I cannot tell. It was bought at a second-hand book shop in Melbourne by the gentleman who presented it to us, and I believe he gave two pounds for it.

EDWARD H. SUGDEN,
Master of Queen's.

AMERICAN AUTHORS.

21, Bedford Street, September 20th, 1901.

MAY I be allowed to acknowledge with much gratitude the appreciation in your issues of September 7th and 14th of my effort to give English readers some of the best examples of recent American fiction? May I be allowed at the same time to express regret that the notice of the last volume of the series, in your issue of September 14th, should have served the purpose of what seems to me to be an ungenerous slight to an English author with whose work my firm has recently been specially identified? Every exceptional success must have its penalties, but the fact that more "miles of paper" were necessary to print an edition of 'The Eternal City' than were necessary to print the new volume of the "Dollar Library" seems to be an argument neither in favour of the one nor in favour of the other. If it was nevertheless necessary for your reviewer to contrast the American fiction which I include in my "Dollar Library" with some popular "vogue" of the moment, it would have been perhaps more to the point and less obviously "dragged in" to compare it with the great American popular successes of the last year or two. The American *Independent* in its last number tells us, as a result of four of the most successful American novels of the day, that—

The author of No. 1 has given up the practice of law, and will devote himself to, well—if not literature, at least to writing.

The author of No. 2 has bought land and built himself a home, so that his post office address is not the same as his house address.

The author of No. 3 has bought land and built a fine house in New York. The house was bought with the earnings of the book, and it was furnished with the earnings of the play founded on it.

The author of No. 4 has made a fortune out of this one story, counting serial, book, and play rights.

I refrain from giving here the names of these four books (they are at your disposal if you ask for them), but I challenge your reviewer to name four English novels, that have obtained any success whatsoever, containing so little literary merit and so much gush and fustian as these four books contain.

I may be allowed to say of the two books which you have so very kindly reviewed and praised, that the first was a comparative failure on its appearance in New York, and has only received some attention since the English press has praised it; and that the second has received so far in America no more than just average notice, and a very moderate success, if any. I have had to go to authors who have remained in obscurity in America (just as 'The Red Badge of Courage' had been passed over in America, until on its English appearance Mr. George Wyndham rescued it from neglect) to establish the library of which you say that it "deserves success, and that its rather poorly composed advertisement is more than justified."

WM. HEINEMANN.

*** We made no comparison between 'The Eternal City' and the "Dollar Library," no suggestion that the latter was bad because it did not occupy miles of paper. We did hint mildly that "miles of paper" were not a strong argument, or a credit from a literary point of view to any firm as an advertisement. This view—the only "slight" we can discover—Mr. Heinemann now endorses. We have only to condole with him, and, we presume, Mr. Caine, on the publication of statements of which they do not approve, especially as such things come before critics have had time to read the books. As for the challenge, we are not concerned with the rewards of the incompetent, English or American, and are unwilling to advertise them by mentioning their names.

Literary Gossip.

IN the introduction to the "Snowdon Edition" of 'Aylwin,' which the popularity of the romance in Wales has called forth, Mr. Watts-Dunton remarks:—

"With regard to Llyn Cobylnau (Knockers' Llyn)—sometimes called 'Kissing Llyn,' on account of the old tradition that 'farewell kisses' sealed there will be 'brought back,' howsoever the lovers may afterwards wander apart—a fuller description than I gave in 'Aylwin' of this llyn and the marvellous mist-pagantry of morning which, on account of its peculiar location on Snowdon, distinguishes it, will be found in the idyll recording the further adventures of Sinfu Lovell, Aylwin, and Winifred given in my new volume of poems—from which I will quote a line or two here:—

Morning scene at Knockers' Llyn. Aylwin and Winifred.

WINIFRED.

How I remember, Hal, two years ago,
Standing beside you cleft to watch the mist
Rise, melting, quivering in the rosy glow—
Rise up and up with many a coil and twist,
Decking that tottering boulder, stern and sterile,
Old Kymric legends call 'The Kymric Peril,'
With fairy curtains woven of opal and beryl
And ruby and amethyst!

AYLWIN.

While I stood here and saw across the llyn
Two bright eyes sparkle thro' the steaming mists,
And then a brow—a brow whose pearly skin
Outdid in sweetness all the vapour veils

The spirits of the llyn had just emperled,
And then a shape round which the fond mist curled,
As if it loved my flower of all the world—

WINIFRED.

A painter's dream of Wales!

"Since this story was written great changes have been made on the face of Snowdon. I fancy, however, that the rock or boulder called the 'Kymric Peril' remains undisturbed."

THE Rev. F. H. M. Blaydes, the well-known editor of Sophocles and Aristophanes, lately presented his classical library, amounting to over 1,300 volumes, to St. Paul's School. During the holidays these books have been catalogued and placed on the shelves; and a valuable series of engravings of scenes in Italy, also his gift, has been hung in the dining-hall. The great hall has also been decorated with two additional panels in rough mosaic, representing respectively Baptist Hicks, Viscount Campden (a benefactor not only of the school, but also of Oxford and Cambridge), and William Lily, the first High Master.

We regret that we have to chronicle the death of Mrs. Viner Ellis, which took place last week. She was the eldest daughter of Dr. Raine, of Durham, the well-known antiquary and the friend and fellow-workman of Surtees. From her father she received a good classical education, and she had many literary qualifications. In 1880 she published 'Sylvestra,' a novel which records many old-world ways and modes of thought in the Palatinate between 1770 and 1800. She also wrote 'Marie,' a story which gives a good picture of peasant life in France; and some years later she produced 'Mariette,' all of which were reviewed in this journal. She was devoted to the cult of Fanny Burney, and edited excellent reprints of 'Evelina' and 'Cecilia,' with notes.

THE volume of essays by the late Chancellor Christie which we announced last week will contain articles on 'Biographical Dictionaries'; 'The Forgeries of the Abbé Fourmont'; 'Clenardus, a Scholar and Traveller of the Renaissance'; 'Pomponatus, a Sceptic of the Renaissance'; 'Was Giordano Bruno really Burned?'; 'Vanini in England'; 'The Scaligers'; 'The Chronology of the Early Aldines'; 'The Marquis de Morante, his Library and its Catalogue'; 'Catalogues of the Library of the Duc de la Vallière'; 'Elzevir Bibliography'; 'A Dynasty of Librarians (the Bignon Family)'; 'Le Chevalier d'Eon'; 'The Relations of Church to State in respect of Ecclesiastical Law'; 'A Charge delivered as Chancellor of the Diocese of Manchester,' and several minor notes on subjects connected with bibliography. Prefixed to the volume will be a memoir by Dr. W. A. Shaw, and notes on Mr. Christie's collection of books by Mr. John Cree.

MR. P. WITTICHEN writes from 66, Herne Hill, S.E.:—

"After having made many inquiries about the existence of the political correspondence of Sir James Mackintosh with Frederick von Gentz at the British Museum, the Public Record Office, the India Office, the publisher of the works of Mackintosh, all which efforts have remained fruitless, I venture to address myself to you, whether I could get perhaps from you a hint or trace if and where this correspondence may have remained. Extracts from the letters written by Gentz, whose life it is my intention to write, addressed to Sir J. Mackintosh as

Recorder in India, 1804-11, had been given by the son of Sir James in the life of his father, published 1835. The British Museum has not one of these papers, though many of his historical extracts and studies have been presented to it."

SOME of the stories in Mr. Frank T. Bullen's new volume entitled 'Deep Sea Plunderings,' which Messrs. Smith, Elder & Co. will publish in this country, have been printed in magazines and newspapers at widely separated periods, but the remainder have not until now appeared in print.

AN interesting link with the literary life of old Edinburgh has been broken by the death of Mr. Robert Morison, of the firm of Messrs. W. & R. Chambers. Mr. Morison, who was in his eighty-seventh year, had spent sixty-six years of his working life with the firm, and had seen the removal by death of three generations of employers. He interested himself greatly in social and philanthropic schemes, and in 1863 was chairman of a working-class committee in connexion with the Edinburgh public library movement.—We are sorry also to hear of the death of the well-known journalist the Hon. Francis Lawley, who was for many years connected with the *Daily Telegraph*.—Mr. Gotch, of the firm of Gordon & Gotch, is dead.

DR. E. J. DILLON, who was for five years a university professor in Russia, is engaged on a biography of Tolstoi. It will be published by Messrs. Hodder & Stoughton.

CHAUCEER's friend Strode, though much more famous on the Continent in old times, as one of the chief logicians and philosophers, than Chaucer himself, has till lately fallen almost out of remembrance. Mr. Israel Gollancz collected much information about him, and incorporated part of it in his article on Strode in the 'Dictionary of National Biography.' There is no MS. of Strode's in the British Museum, which would not give even 13s. at the Yates Thompson sale of the Ashburnham Appendix for the only MS. of Strode's, the 'De Consequentia,' which has turned up of late years, though other treatises of other folk were in the volume, which sold for 12s. But luckily Mr. Gollancz lately lit on this Strode 'De Consequentia' on a book-stall, and bought it for 27s., so that we have at least one MS. of Chaucer's friend in London.

NEXT Friday will be the seventieth anniversary of the day, October 4th, 1831, when the late Mr. John Francis became publisher of this journal. For some seven or eight weeks previously he had been employed at the office, and the notable qualities he had displayed in this short time led to his being entrusted with the management of the business affairs of the journal. It was a critical moment in the fortunes of the paper, for, although it had won a high reputation for ability under Maurice and Sterling, it had not been a commercial success; and the reduction in price from 8d. to 4d. was a perilous experiment, more especially at a time when political excitement was dominant in the minds of most readers of newspapers. The young publisher, however (he was only twenty years of age), had a strong confidence in the possibilities of the paper, and he possessed

not merely industry and keen perception, but that cool judgment and fairness which remained a characteristic of him through life. He thus was pre-eminently fitted to take the management of the journal at the turning-point of its fortunes; and although he had at first an uphill task, he never lost heart, and he ended by winning the confidence and respect of all who knew him. He was eminently a good man, and he became a popular one when his sincerity and kindness of heart became known to the world of letters.

At the last monthly meeting of the Board of the Booksellers' Provident Institution Mr. Joseph Saylor took the chair, and a sum of over 95l. was voted for the relief of fifty-six members and widows of members.

MISS EMILY HICKEY published a fourth volume of her 'Poems' in 1895, and subsequently withdrew the book from circulation on her conversion to Roman Catholicism, owing to its containing some things which she thought not in harmony with her later convictions; but her scruples having been dispelled by authoritative counsellors, we learn that the book is again on sale.

A WORK entitled 'The Septs of Sligo,' which is being compiled by Mr. Daniel MacDonagh, will deal with the history and fate of the O'Conors, Sligo, the Macdonaghs, the O'Haras, the O'Garas, and the O'Dowds; and the author would be grateful for any information respecting any branches or members of these septs, and of their fate on their dispersal to other counties after the Cromwellian confiscations. His address is 4, Adelphi Terrace.

SIR EDWARD STRACHEY, who died on Tuesday, is probably best known to the general public as the editor of the version of the 'Morte d'Arthur' that appeared in the 'Globe' series; but he also wrote some theological works. His second wife was a sister of the late Mr. Addington Symonds, and his second son is one of the editors of the *Spectator*.

THE proposed monument to Verlaine, which was to have been erected in Paris this month, is indefinitely postponed, for many of those who promised to subscribe have failed to do so. The expenses in connexion with the conferences in countries other than France appear to have swallowed up all the receipts. There are already the busts of three poets in the Luxembourg Garden, and the *sénateurs* are understood to be against the number being added to. After all, Verlaine was a very minor poet, and his best monument is his work.

PROF. CHROUST has discovered in the Würzburg University Library an Anglo-Saxon manuscript written in uncial characters of the sixth century, and containing the commentary of St. Jerome on Ecclesiastes. The inscription on the MS. leads Prof. Brandl, in his paper in the *Archiv für das Studium der neueren Sprache und Literatur*, to suppose that it originally belonged to the Abbess Cuthswitha of Worcester, and it appears to have been brought to the cathedral library of Würzburg somewhere about the end of the ninth century. The MS. is in good condition, six only out of a hundred and fourteen pages being imperfect.

MR. GEORGE MOORE has revised 'Sister Teresa' for publication by Tauchnitz. The earlier parts will be considerably expanded from the story as originally published by Mr. Fisher Unwin. We should have supposed they would have been the better of shortening.

THE Parliamentary Papers of last week include the Nineteenth Annual Report of the Fishery Board for Scotland, being for the Year 1900, Part III., Scientific Investigations (4s. 9d.); The Draining of the Zuider Zee (2½d.); Returns for Parks and Gardens maintained in London and Dublin by Votes of Parliament (1d.); and National Education (Ireland) School Grant (½d.).

SCIENCE

THE HISTORY OF MEDICINE AND SURGERY.

Disciples of Æsculapius. By Sir Benjamin Ward Richardson, M.D., F.R.S. With a Life of the Author by his Daughter Mrs. George Martin. 2 vols. Illustrated. (Hutchinson & Co.)—These volumes are the outcome of a hobby. Sir Benjamin Ward Richardson from his early boyhood took delight in the study of biography, and, according to his daughter, who has written a short account of his life, "he always urged that it was the best method of acquiring knowledge on all subjects," and throughout a busy life Sir Benjamin always found time for increasing his knowledge of famous men. His love for biography showed itself most clearly in his enthusiasm for the persons of all those who have been associated, even remotely, with the profession of medicine, which to him was a calling sacred and apart, as it was "holy" in the eyes of the late Sir Henry Acland. He paid many pilgrimages to the places associated with famous names in physic, and never occupied a holiday so happily as when he was busily collecting from contemporary and local records fresh details of the lives and characters of his favourites. Sir Benjamin Richardson died in 1896. His daughter Mrs. George Martin has now published these studies in biography, presumably as he left them. We find, arranged in no order of date or science, sketches, always vigorous and effective, of the lives and works of philosophers and surgeons, poets, politicians, and physicians, qualified, by accident or by calling, to bear the title of "disciples of Æsculapius." Side by side in the collection will be found such pairs as William Harvey and John Keats, Erasmus Darwin and John Locke; the hearty and successful Ambrose Paré is followed by the ingenious, secluded Mayow; the sober narrative of Benjamin Rush, of Philadelphia, respectable and honoured in life and death, immediately precedes the stormy history of Andrew Vesalius, the "father of anatomy," body-physician to an emperor, an outlawed exile, meeting a tragic and solitary death in the moment of returning to honour as Professor of Physic at Padua.

These biographical portraits—more than forty in all—constitute Sir Benjamin Richardson's private gallery. The collection, though it admirably illustrates his own tastes, is not designed to represent fully any epoch, any nation, or any branch of science. Of alien "disciples," the best accounts are those given of Boerhaave, Leeuwenhoek, Paré—surely the most attractive model biographer ever had—Morgagni, and in later times Laennec and his work with the first stethoscope. Of Englishmen a very varied selection is found. The reader will not expect, but will certainly welcome the inclusion here of Joseph Priestley, John Howard the philanthropist, Sir Francis Bacon, and John Keats. On the whole, the lives of the greatest interest in the collection are those of certain

groups of contemporaries, from which by a process of synthesis may be constructed faithful images of some of the most famous learned coteries of the past. It may be regretted, indeed, that the reader has no direct help from the author in indulging his constructive imagination. Such a group is that forming the brilliant circle at Oxford at the time of her scientific climacteric, when in the middle of the seventeenth century Willis had gathered round him Lower, Robert Boyle, Christopher Wren (whose earliest drawings we have in Willis's anatomical plates), and the rest of the nucleus of the early unchartered Royal Society. We have also a very good sketch of Locke as an unqualified practitioner of the same time at Oxford, the close friend of Boyle and Sydenham, though denied his doctorate by the University. Sydenham's relation to this society is also drawn, his comparative isolation from academic honours in Oxford and London, his later doctorate at Cambridge, and his posthumous fame.

Another great and a later circle, very completely illustrated by isolated biographies in these volumes, is that which often met, as we know, in Dr. Richard Mead's house in Great Ormond Street—now the Children's Hospital—early in the eighteenth century. Admirable portraits are given of Mead, the scientific Mæcenas of his time, though "a proud man and a passionate," the Court physician, and an open-handed patron of literature and the arts; of Cheselden, the greatest surgeon of his century; of the scholarly Arbuthnot, whom Mead succeeded at Court upon the death of Queen Anne, and of whom Swift said, "He has more wit than we all have, and more humanity than wit," and, in introducing him to Pope, "he can do everything but walk"; and of Friend, the medical historian and Court physician late in life, who was imprisoned in the Tower on suspected complicity in the Atterbury plot, and only released upon Mead's refusal to attend Sir Robert Walpole professionally while his friend lay in prison. All these were the intimates of such men as Isaac Newton, Boerhaave, Pitcairn, Harley, Pope, Gay, Swift, and Hogarth; they played a conspicuous, liberal, and learned part in the best society of their generation, such as perhaps has never since been the lot of their successors in the practice of medicine. In the story of this group of learned men an interesting figure crops up in the person of Dr. John Woodward, physician and naturalist, a strange, weak, clever man, who suffered under a kind of boycott from Mead's London circle, for reasons which have never clearly appeared. Arbuthnot wrote against his famous 'Natural History of the Earth'; Friend most unworthily attacked his views upon smallpox; Mead himself, meeting Woodward at Gresham College, where the latter was Professor of Physic, drew upon him for some professional quarrel, fought, and, getting the best of it, commanded him, now upon his knees, to beg for his life. Poor Woodward for the first and last time appears to have had the advantage of his enemy. "That I will not, doctor," said he, "till I am your patient."

Sir Benjamin Richardson's enthusiasm throughout the work never effaces the impression given of his discrimination and justice, and his tributes of the freest adulation to some of his subjects do not interfere with his sober estimation of literary and scientific labour. Some defects of style and looseness of expression give ground for believing these essays to have been written primarily for their author's entertainment, and to have been published without the advantage of his reading and revision.

A Retrospect of Surgery during the Past Century. By John Poland, F.R.C.S. (Smith, Elder & Co.)—This retrospect of surgery during the past century was delivered before the Hunterian Society as the annual oration in the spring of the year, and it has been published in accordance with the usual custom. Mr. Poland

deals with a great variety of topics within the compass of a hundred pages, and does not confine himself entirely, or even chiefly, to historical details. The large experience which he possesses in orthopædic surgery and in the diagnosis and treatment of obscure injuries to growing bones renders many of his remarks on these subjects of the greatest value. Amongst others, he enters a very just protest against the indiscriminate use of skiagraphs, and points out that their true interpretation requires, "besides thorough anatomical knowledge, the greatest care and a vast amount of experience as to the different modes of delineation in various projection planes." There is an error on p. 23, where the son is credited with the work of his father.

PROF. LANGLEY ON THE SOLAR SPECTRUM.

The August number of the *Philosophical Magazine* contains an abstract of a highly interesting paper by Prof. S. P. Langley which was read before the American National Academy of Sciences at its meeting on the 18th of April. It is entitled 'The New Spectrum,' and so great is the extension of the invisible solar spectrum which has been mapped by Prof. Langley with the aid of the instrument devised by him and called the bolometer, and its more recent appliance, that the large portion thus delineated well deserves that name. He remarks that when he first became aware of its existence (which was in 1881, when observing near the summit of Mount Whitney, in the Sierra Nevada) he, for almost the only time in his experience, had the sensations of a discoverer.

Now the visible spectrum, with which we are all more or less familiar, was first observed by Sir Isaac Newton, who, according to the expression of the poet, "untwisted all the shining robe of day." That there is an invisible part beyond of which the eye cannot take cognizance, but in which the thermometer shows indications of solar energy in the form of heat, was first noticed by Sir William Herschel in 1800. Two years later Wollaston perceived a few of the dark lines in the visible spectrum, of which he thought the only significance was that they definitely fixed the different parts of the coloured spectra. Some years afterwards Fraunhofer greatly extended the number of them, and denoted them by the letters of the alphabet, in consequence of which they are called after his name, the Fraunhofer line A being situated at the extreme end of the red part of the spectrum. At the other end, beyond the violet, photography manifests the existence of solar action, which, however, Prof. Langley tells us, contains much less than one-hundredth part of the total solar energy, whilst that in the Newtonian or visible spectrum contains about one-fifth part thereof.

But it is beyond the red end that the great modern extensions of the spectrum have been found, chiefly by the agency of heat, though photographic effects have been noticed (especially by Sir William Abney) in that direction. The office of the dark lines in the visible spectrum is taken by cold lines in the invisible; and the bolometer, invented by Prof. Langley, registers the positions of these in wave-lengths, so that it may be described as an instrument which sees in the dark. The mapping out of these was a very slow and laborious process (hundreds of observations being necessary to fix with approximate accuracy the position in wave-lengths of one invisible line); but after the discovery in 1881 of the new spectrum, further than the rest from the visible part, he devised a new apparatus to be used in connexion with the bolometer, which enabled this to be accomplished much more expeditiously. The principal results are given in a map reproduced in the paper before us. Altogether there are more than seven hundred invisible lines.

In conclusion Prof. Langley remarks that his early impression that there were changes

in the spectrum at different periods of the year, probably chiefly referable to absorptions in the earth's atmosphere (though some might be in the sun itself), has been confirmed by the work of the observatory in recent years, which appears to show that the energy spectrum undergoes changes in different seasons of the year. While it has long been known that life on the earth is maintained by the sun, he thinks we may now look forward to the possibility of a knowledge of how the sun maintains it. And as a consequence of this he suggests that it may not be altogether futile to hope that predictions of seasonal change and its probable effect upon weather and crops will become feasible. It may be remembered that about a century ago Sir William Herschel expressed a similar hope respecting solar spots, before their periodicity was known. The work of physicists is, however, to go on studying the processes of nature, and to relegate the practical bearing of their discoveries to the fulness of time.

MEETINGS FOR THE ENSUING WEEK.
WED. Entomological, 8.

FINE ARTS

DECEASED SCOTTISH MASTERS AT THE NATIONAL GALLERY, EDINBURGH.

THIS small retrospective exhibition of Scottish art is both interesting and well arranged. The committee have fixed on Raeburn as the greatest luminary of Scottish painting, and the end room is devoted entirely to his portraits. It may be doubted whether he was an artist of sufficient power for his reputation to gain by such an experiment. One's first feeling on entering the room is that Raeburn was not a colourist. Though he plays on the same chords of colour that had become familiar to English art through the influence of Sir Joshua Reynolds—sombre reds, saturated blues, and golden flesh tones—he shows throughout an instinctive tendency to relapse in the shadow tints into a dirty and arid brown. It would seem that his colour sense was not sure enough to enable him to produce a harmony with the full range of the colour chord, and he sought safety in a general degradation of pitch. His natural instinct in colour seems to have been for a safe harmony of brownish green opposed to dull reddish ochres, very similar to that which was adopted in some of the coloured prints of the period. An early work, *Portrait of George Paterson* (No. 157), shows how successful he was in such a treatment, while the flat relief of the faces and the even tonality indicate a distinct and personal attitude which he abandoned later on when he set himself to rival the more incisive effects of his great English predecessors in portraiture.

The best example of his attempts to emulate Reynolds is, we think, the portrait of Prof. John Playfair (151), which is rich and luminous; but even here there are lapses into the inexpressive neutral shadow tones. The portraits of this period, even if they lack any profound understanding of character, are marked by sincerity and dignity of feeling. It was, we imagine, the brilliance and successful appeal of Sir Thomas Lawrence's art which diverted Sir Henry Raeburn from this refined and sober manner. In the later portraits there is noticeable a painful striving after effect, a loss of ease in pose and expression. His men become unnaturally resolute, their lips set with a firmness and determination which could not be maintained for long, their eyes aspiring, fired by the consciousness of some heroic purpose. Occasionally, as in the portraits of the last Laird of M'Nab (180) and of Dr. Nathaniel Spens (147), this gives his sitters a somewhat ridiculous and Boswellian air, as of taking themselves with a seriousness which would hardly have been

appreciated south of the Tweed. His women of the same period exert themselves in like manner in an unnatural effort at alluring coyness, while, in sympathy with the false sentiment, the painting becomes unpleasantly smart and slippery in quality. In one, the portrait of *Mrs. Harvey and Child* (158), Raeburn seems to have quite out-distanced Lawrence and to have forecast the popularity of Winterhalter's style.

It would be absurd to deny Sir Henry Raeburn's immense accomplishment, or his extraordinary facility in fixing at least the superficial characteristics of his sitters, or the brilliance of his execution. To this last indeed he sacrificed too much. His touch reveals no sensitiveness to the subtler beauties of form, no impassioned inquiry; with a few blunt rectangular brush marks placed with admirable precision he could convey the general impression of a face, and he cared not to inquire further. When we add to his natural facility the good fortune of coming at a time when the principles of building up an impressive portrait were more fully understood, owing to the example of Reynolds and Gainsborough, than at any time before or since, we get perhaps the fairest measure of Raeburn's talent. He can only be considered as a striking figure among the epigoni of the great period of English portraiture, and among those as one who pressed forward in the direction of decadence.

It may be merely a fortunate accident of this particular exhibition that Wilkie strikes us as essentially a more genuine artist—as perhaps the greatest artist that Scotland has produced. The fortunate accident is the presence in this exhibition of *The Bride's Toilet* (119), which is as good, we believe, as anything Wilkie ever did. Wilkie had, to start with, a keenly humorous perception of human nature, an eye for effective types and telling gestures, but his sense of beauty was derived almost entirely from his determination to be a first-rate craftsman. He is the "industrious apprentice" of British art, and it is interesting to find that the industrious apprentice does sometimes arrive. That he was liable to lapses of taste was the natural result of such a laborious and circuitous method of apprehending beauty, but in this particular picture there is scarcely any of that false elegance and that slippery handling which disfigure some of his painting, while there are passages which actually rival some of the Netherlandish masters. The old grandmother, for instance, who gives the final touches to the bride's toilet, is not only a delightful and humorously drawn type, but it is painted with an easy mastery which belongs to the best traditions of genre painting. It reminds one of Brecklenkamp, but that the paint is more unctuous, more sparkling and gemlike in quality. Here and there the dull brown glaze which covered so many canvases of the period tells rather crudely, but the colouring is as a whole rich and expressive, with a prevailing note of amber.

There are here a number of works by John Phillip, who came so tantalizingly near to complete achievement. Nothing here is quite equal to the 'Spanish Wake' of the Scottish National Gallery, but *La Loteria Nacional* (85) is conceived in the same vein. It lacks, however, the big comprehensive composition of the 'Wake'; the interest is more diffuse; it is a succession of figures each interesting in itself, but not co-ordinated with quite sufficient vigour. Picturesque incident and local colour (in the figurative sense) were, it would seem, the two things that just, and only just, prevented Phillip from being a great artist. Again and again these come in and throw him off the scent of the really pictorial relations of things, for both alike demand an accentuation which is opposed to the emphasis of pure beauty or real significance. Phillip's Spanish peasants are always playing up to the stage parts of the Spanish beggar boy, the Spanish cigarette-maker, and the Spanish priest. They may, of course, in real life have this air of a chorus from

'Carmen,' but a greater artist than Phillip would hardly draw such attention to the fact—would at all events not be misled into the error of realizing minutely features which for the sake of the whole composition should have been treated in a subdued half-tone. And yet, in spite of these defects, there are few of Phillip's pictures which do not afford one some real pleasure. There is such vigorous and yet sensitive handling of the paint, such daring but successful oppositions of strong local colour—above all, such a masterly understanding of the subdued richness of broken colour—that one can only regret the more that some perverse fate denied him the singleness of eye without which great art is unattainable.

Turning now to the lesser men, David Scott impresses one as a very distinct and original personality. Although he died scarcely recognized in 1849, he had anticipated to a great extent the ideas of the Pre-Raphaelite movement. His *Machiavelli and the Beggar* (15) is, indeed, almost an early Millais. In his *Cupid* (25) he is not so definitely Pre-Raphaelite, but he shows a rare appreciation of the best Italian traditions of design. The colouring, too, is marked by an unusual purity and suavity quite unlike the work of his contemporaries. He must be considered as one of those unfortunate artists whom uncongenial surroundings thwarted of their full development. He certainly stands far above such antiquarian artists as Sir William Fettes Douglas, many of whose Wardour Street medievalisms are to be seen at this exhibition.

Among the Scotch landscape painters the Rev. John Thomson is, after Sam Bough, who is represented here by some excellent pieces, the most conspicuous. In small unambitious studies, such as Nos. 92 and 135, he is wholly admirable; his composition is good, his colour glowing and harmonious. In these he almost approaches Richard Wilson. In his elaborate compositions (3, 7, 8) he is intolerably turgid and insincere.—J. C. Wintour and Alexander Fraser both exploited the traditional romantic glamour of Scotch scenery with about as much artistic feeling as their modern representative Mr. MacWhirter.

It is to be regretted that in this interesting retrospect of Scottish art no place was found for a painter of the eighteenth century, John Runciman, who, to judge by the few examples in the Royal Scottish Academy, gave promise of being one of the most distinguished of Scottish painters. His works have indeed the unmistakable stamp of genius. They indicate, moreover, a strange and unexpected imaginative gift, a *naïveté* and intensity which remind one of the early German masters, and are altogether unlike in tone to the work of the period in which he lived. He died very young, which accounts no doubt for the extreme scarcity of his work. It would be interesting to know if the private collections of Scotland contain any more examples of a painter who ought not to be quite forgotten.

First-Act Gossipy.

BESIDES two smaller works, but equally brilliant and not so far advanced, Sir L. Alma Tadema has nearly completed an extremely characteristic picture of the interior of the vestibule of an imperial bath in ancient Rome at the moment when Caracalla (whose name the painting bears) is passing through it. The immediate entrance to the bath is seen in the rear on our left. Behind the emperor some servants are closing the doors of the portico through which he entered; facing him five beautiful damsels are strewing roses, and walking backwards in graceful and natural attitudes. Caracalla, distinguished by his intensely dark complexion, his erect attitude, and his robes of purple and primrose of a golden hue, advances towards our left,

passing as he does so a chamberlain, who, holding a staff of office, salutes the emperor. The animation of the girls' attitudes, the beauty of the faces among those which are visible, the designing of their draperies (which adds greatly to the vivacity and charm of the work as a whole), the thoroughness of the picture's finish throughout, are circumstances which make it likely that it will be one of the most attractive things in the next Academy.

THE artistic world will be glad to know that Lady Alma Tadema, who for some months past has been exceedingly unwell and unable to paint, is now very much better, and likely to experience a rapid and thorough convalescence.

THE Annual Reports of the National Gallery, Ireland, and the National Portrait Gallery, London, have been published. The latter document records several circumstances of minor and local importance, including the acquisition of a few likenesses of ancient and modern worthies, the chief of which we have already mentioned. The most interesting among those we have not named are the likenesses of G. P. R. James, Lord Redesdale, Leigh Hunt, Sir C. Barry, Sir H. Davy, Dr. Buckland, Prof. Tyndall, the late Duke of Argyll, and Max Müller. The last two are parts of Mr. Watts's gift of portraits by himself. In addition there are likenesses of Sir Harry Smith, Thornhill, Bulwer Lytton, Lord Bacon (by P. Van Somer), Lord Beaconsfield, and Shelley, and a number of photographs and autographs.

THE Swiss Society for the Preservation of Historical Monuments held its yearly meeting at Coire, under the presidency of Dr. Kemp, in the second week of September. Prof. Rahn gave an account of various discoveries of old "Bildercyklen" made during the year, and described a series of wall-paintings of the fifteenth century brought to light in the ancient Schloss at Sargans. In a great room where the French were interned a hundred years ago the walls were found to be covered with pictures of boys at play, singers and musicians, groups of lovers, and men busy at different games. Prof. Rahn also described a cycle of wall-paintings, probably of the beginning of the fourteenth century, which have been laid bare in the Schloss at Maiefeld. The subjects are taken from the legends of Dietrich's fight with the dragon, Dietrich and his comrades, the Queen Virginal of Tyrol, and the acts of Samson in the Old Testament.

THE Swiss Numismatic Society held its annual meeting this year at Soleure, under the presidency of Dr. Paul Ströhl. It has become a tradition with the society to present each member with a new "Gedenk-münze" at each yearly gathering. The memorial medal for 1901 was a portrait of the Swiss artist J. M. Mörkhofer (1706-61), the work of the Genevan engraver Georges Hautz. The report for the year gave an account of the measures taken by the society for the detection of the spurious coins and medals which are thrust into the numismatic market, and also of the success of Major Steiger and Dr. Zeller-Werdmüller in securing the insertion of a penalty against offences of this kind in the new Swiss Federal Criminal Code.

It is in artistic quarters understood that there will not be another exhibition of pictures and sculptures by the Société Nationale des Beaux-Arts, which, founded in 1890, survived during ten years in different galleries in Paris, once or twice as a sort of twin with the Salon itself.—We are informed that the International Society, which during about three years collected pictures, drawings, and etchings at Knightsbridge, will not continue, at least in the same place, to form an exhibition.—Whether the New English Art Club will repeat its exhibitions at the Egyptian Hall, Piccadilly, seems to be for the present uncertain.

PROF. KARL LUDWIG, the landscape painter, has died at Berlin. He studied at Munich

under Piloty, and first attracted notice at the International Exhibition at Vienna. Like most German artists, he became a professor, first at Stuttgart and then at Berlin, and did not improve his paintings by so doing.

MUSIC

The Highland Bagpipe: its History, Literature, and Music. With some Account of the Traditions, Superstitions, and Anecdotes relating to the Instrument and its Tunes. By W. L. Manson. (Paisley, Gardner.)

FEW features of our intensely complex civilization are so remarkable as the aspiration towards primitive ideas. Over and over again the enthusiasts, pushing their desire for regeneration to excess, have been their own executioners. Think of the melancholy series of experiments in art, in literature, in the whole round of life, even during the last quarter of a century—of the present "Celtic renaissance" and of the Pan-Celtic Congresses—and you have many object lessons in the *reductio ad absurdum*. And yet the value of what may be called the essential primitives, with their eternal appeal, remains undiminished. This is specially the case in music. How much of the profound emotion of the 'Pathetic' Symphony is due to Tschaiikowsky's manipulation of the tom-tom music of savage races! and with what moving effect Wagner, wearied of his brasses, harked back to Pan in the shepherd boy's solo in 'Tristan und Isolde'!

The Highland bagpipe, then, flourishes at a time of the most complicated music, because it consists of the most primitive form of musical ideas—its compass is but nine notes—and appeals to the most primitive emotions. Mr. Manson is one of the enthusiasts; but he rightly sees that the bagpipe's popularity depends entirely on its primitiveness. Bagpipe music has "suffered greatly through the efforts of well-meaning but mistaken people to lift it out of its proper place and graft it on to city life and inside entertainments." To compare its music with "classical productions" is "like comparing 'tatties and herring with wine jellies.'" A Chicago jury once decided that the bagpipe was not a musical instrument at all. But why quarrel with a definition? Enough that it has lived through some bad crises. When that phase of life in which it was born and brought up passed away, it declined to be moved into the background. In short, it had the will to live without the adventitious aids of cranks and of congresses, because it answers a primitive want. Indeed, nothing could be more ironic than the fact that the military organization which did much to crush out everything that had made it a power should have been so completely conquered by it that there are now two-and-twenty pipe bands in the British army; and, although Mr. Manson omits to mention the fact, the bagpipe has been annexed by some of our native Indian regiments, notably those in the Punjab, and it continues to spread there as a great military instrument.

In a volume of more than four hundred pages Mr. Manson has compiled, rather than written, an account of the bagpipe from every point of view. The origin of the

volume (in the columns of a Glasgow weekly newspaper) is obvious, but Mr. Manson has so much of the "ingenium perfervidum Scotorum" that his formlessness is pardonable. He is inclined to huddle up the traditional and the historical (with a dearth of authorities), so that the value of the book lies in his own point of view; but, while somewhat resentful of English criticism, he keeps his head for the most part, and the general result is a volume showing much enthusiasm and great industry.

If the bagpipe relies on the primitive ideas for its effects, its development, so far as we have genuine evidence, is fairly modern. Possibly a form of the "pipe without the bag" mentioned in the Bible, it has its kin in many countries, but Mr. Manson believes that it was evolved out of the life of the Highland people rather than imported. In Scotland it was preceded by the bard, who went to battle, and by the hereditary harper. The last battle in which a bard exercised his function was fought in 1411; the last clan bard died in 1726, and the last clan harper thirteen years later. For a people who were living in the open the pipe had the enormous advantage of sending forth sound to a great distance. Mr. Manson assures us (in his vague way) that "pipe music is known to have been heard at a distance of six miles, and, under specially favourable circumstances, of ten miles." Anybody, however, who has had the privilege of listening to a pipe in a Highland glen on a quiet night must know that the "skirl" and the wail travel further than the notes of any other musical instrument.

Starting with one drone, the bagpipe added a second drone to itself about 1500, and a third about 1800. Though its compass extends only from a second line treble clef to a first ledger line above clef, three million combinations can be practised on the pipes. The Highlander has been specially conservative in changing the construction of the pipes. Mr. Manson dismisses the Northumbrian and the Irish pipes, on the ground that they have been elaborated "until they have almost ceased to be bagpipes"; but he admits that some contrivance might be adopted in the bagpipe to cool the air before it reaches the chanter, so that the unpleasantness involved in tuning the instrument might be removed, or at least abated. Curiously enough, the making of bagpipes is almost entirely conducted in Scotland, the business being confined practically to eight houses in Aberfeldy, Dundee, Edinburgh (where the Glens are names to conjure with), and Glasgow. "There are no makers abroad, but a large trade is done by Scottish makers with colonial customers."

The fact is that the bagpipe has always been an art rather than a well-defined science. The art was handed down by the hereditary pipers, who ceased to exist in 1747 under the Heritable Jurisdiction Abolition Act, which struck at official clanishness by making the possession of a retinue by a chief an offence against the civil law. The hereditary pipers taught their pupils by ear and off the fingers. Their "system" was one "whereby known and fixed sounds in the shape of syllables represented sounds in the shape of notes of

music known to the teacher, but unknown to the pupil, in such a way that when the pupil after being taught heard a number of the syllables repeated by word of mouth, he could at once reproduce their prototypes as a bit of pipe music." The 'Cauntaireachd,' as it was called, was published for the first time in 1828 by Capt. Neil MacLeod of Gesto, in what Mr. Manson describes as "perhaps the most remarkable book that has ever been issued in connection with any musical instrument." The earliest known attempt to write pipe music in ordinary notation was made in 1784 by the Rev. Patrick Macdonald, Kilmore, Argyllshire. The latest collection was published last year by Major-General C. S. Thomason, R.E. (Bengal), the grandson of Mr. J. W. Grant of Elchies, who possessed the original manuscript of a set of pipe tunes compiled by Donald MacDonald, bagpipe maker in Edinburgh. In connexion with the notation of the pipes one may notice that Mr. Manson seeks to underline his clear-headedness rather needlessly by quizzing the "language" of bagpipe music. Mr. Julian Ralph's remark that the pipes after Magersfontein could talk "as good Scots as any man who hears them" is surely not to be taken too literally. Whatever the effect of the pipes on soldiers in the field, there can be no doubt that to the man in the street the piper in battle is quite a hero. Mr. Manson is inclined to pooh-pooh Findlater of Dargai fame, but he has stories no less thrilling of other regimental pipers—of Sergeant MacLeod of the Gordons, who had his pipes smashed by a bullet at Elands-laagte, and of Private Stewart of the Camerons, who was left at Atbara with seven bullets in his body. It should be noted that, unlike an ordinary bandsman or "musician," a piper, like a drummer, sticks to his instrument in battle, and does not become a combatant in the ordinary sense.

There is just a suggestion in this that Mr. Manson is afraid of being flouted for his enthusiasm. The same spirit breathes through that little-known *locus classicus* of the pipe, written by Alexander Fisher more than seventy years ago in imitation of an Anglicized Gaelic-speaking bard:—

You'll may spoke o' ta fittle, you'll may prag o' ta flute,
An' ta clafer o' pynas, pass trums, clarinet an' lute,
Put ta far pestest music you'll may heard or will fan
Is ta kreat Hielan' pagpipe, ta kran' Hielan' pagpipe, ta prite o' ta lan'.

One of the best chapters in the book is that which deals with the hereditary pipers, headed by the MacCrimmons, the pipers of Macleod of Dunvegan. There is, however, a certain traditional vagueness about Mr. Manson's description which might have been dispelled by a greater knowledge of clan genealogy. The last MacCrimmon piper died in 1822, but the fame of the hereditary pipers has since been maintained under the fashion, started undoubtedly by the late Queen, of honouring and preserving everything Highland. Angus MacKay, "the compiler of the first really serviceable book of pipe music," who died at Dumfries in 1859, was in Queen Victoria's service, while his nephew Donald MacKay was the Prince of Wales's piper. John Bane Mackenzie,

the best piper of his time, was in the service of the Marquis of Breadalbane for thirty years, declining to take a post under Queen Victoria. One of his pupils, Donald Cameron, piper to the late Col. Keith W. Stewart MacKenzie of Seaforth, composed several first-class tunes and gave the world four sons, all of them excellent pipers. This part of Mr. Manson's work is so interesting that one regrets that he did not devote more space to it, to the exclusion of some of the chapters which contain information to be found in other works.

The art of pipe playing has been greatly fostered by the army and by the Highland societies of London and of Scotland. So long ago as 1781 the London organization decided to award a pipe and flag every year "to the best performer on the Highland bagpipe at the October Falkirk Tryst." Piping has also been rendered very popular in the colonies, where the intensely clannish feeling of the Scottish settlers, transmitted generation after generation, is responsible for the maintenance of several old customs which might otherwise disappear. Although many Lowlanders have thus learnt the pipes, the best players still come from the Highlands. Between the middle of the eighteenth century and the beginning of the nineteenth Skye alone gave 500 pipers to the British army; on the other hand, Falkirk has had as many as five pipers in the same regiment.

Mr. Manson's later chapters are far more interesting than the opening of the volume. Thus his closing pages on pibrochs and gatherings are full of good things, and some of his stories are excellent. He assures us that his stories are "but the merest pickings from the wealth of lore which has now almost disappeared from the Highlands." If that be so, his suggestion for a Highland publishing society, which would extend the work of the county and clan societies, has a strong justification. The appendices, notably the reprint of Major-General Thomason's list of pibrochs, the list of the gold medalists of the Highland Society of London, and the bibliography of pipe music, are most valuable, rounding off a book that is meant to be popular with a touch of scholarly industry.

THE WEEK.

QUEEN'S HALL.—Promenade Concerts.
KENNINGTON THEATRE.—'L'Étoile du Nord.'

THE autumn concert season will presently begin in earnest; meanwhile we have the Promenade Concerts. Beethoven's nine symphonies are being performed in chronological order, and this opportunity of studying the evolution of the master's genius is as interesting as it is instructive. No season passes without the 'Eroica,' the minor, and the 'Choral,' but the others are not so often heard; Nos. 1 and 2 especially have fallen out of the usual repertoire. Mr. Wood continues to provide novelties in moderate quantity. Last Saturday was performed an Overture Solennelle, by the Russian composer Liapounoff. The work opens in a stately manner, but the development of the subject-matter, although able, is overwrought, and the close too noisy. The programme included an Adagio 'Sursum Corda,' for strings, brass, and organ, by Dr.

Elgar. The short piece shows ripe thought, dignity, and admirable workmanship.

On Tuesday the novelty was Herr Weingartner's Second Symphony, in E flat, Op. 29. The author is a conductor of the highest rank, and he also knows how to use his pen. As a composer, however, he appears to us to work more with the head than with the heart. The symphony under notice is far stronger than his symphonic poem which was given under his direction at the last London Festival. The writing is enormously clever, and there is a certain dramatic character which arrests attention. But the manner is far more interesting than the matter; and, further, the latter recalls various composers, the theme of the Adagio being closely related to the principal one of the slow movement of Beethoven's Ninth Symphony. The hunting after reminiscences is hateful, but this one comes of itself. Then, again, the Adagio is in a style which belongs to the past, and, further, it is too long. A striking effect is produced at one moment by an unusual number of drums; by repetition, however, it is weakened, and still more so by the single drum strokes at the close of the movement. With this exception the scoring is masterly. We cannot help asking, Why was this symphony selected? There are works by native composers as indeed better—deserving of a hearing; and we assert this boldly, seeing that we are not anti-foreign, neither have we any desire to favour English art as such. The performance of the difficult music under the direction of Mr. Wood was excellent. With regard to the rest of the programme, we need only mention that M. Jacques Renard played for the first time a refined 'cello piece by Glazounoff, entitled 'Chant du Ménestrel,' and that Rossini's 'Guillaume Tell' Overture was brilliantly played.

The Moody-Manners Opera Company are giving performances at the Kennington Theatre this week, and on Wednesday evening Meyerbeer's 'L'Étoile du Nord' was performed, a work which had not been heard in London for about ten years. The showy rôle of Catherine was at one time a favourite with Madame Patti. 'L'Étoile' is not one of Meyerbeer's best operas; the plot is far from strong, and, moreover, the story is spun out. Then, again, the music sounds old-fashioned. There are, however, some interesting numbers: the duet of the Vivandières, well rendered by the Misses A. Grey and Boaden, is particularly smart, and the old Dessauer March makes its effect. The performance on the whole deserved praise. Madame Fanny Moody impersonated Catherine, and sang the trying music with artistic skill. Mr. Charles Manners was successful as Peter. Mr. John Child proved a pleasing Pastrycook, and Mr. Charles Magrath amusing as the Corporal. The chorus sang brightly, and Signor R. Sapio conducted with care and intelligence. The work was given in its original form, with spoken dialogue.

Musical Gossip.

In connexion with Alfred the Great, "the nation's father," it is interesting to remember that in Dr. Arne's 'Masque of Alfred' it is the hero himself who sings 'Rule, Britannia,' "the

celebrated Ode in Honour of Great Britain," the chorus entering at the end of each stanza. The 'Masque of Alfred,' words by J. Thomson and Mallet, was first performed before the Prince and Princess of Wales at Cliefden House, Maidenhead, August 1st, 1740, to commemorate the accession of George I. and the birthday of Princess Augusta. The setting of this ode has immortalized Arne. The celebrations at Winchester last week might, we think, have induced Mr. Wood, on one of the "popular" nights at the Promenade Concerts, to give 'Rule, Britannia,' as Arne wrote and scored it in his masque. The "Rule, Britannia! Britannia, rule the Waves!" phrase is not sung now as written by the composer, and in its original form it is certainly stronger.

The forty-fourth season of the Saturday Popular Concerts will commence on October 26th. There will be in all twenty concerts, the series ending on March 22nd, 1902. Among the artists at present engaged are Lady Hallé, Fräulein Wietrowetz, Messrs. César Thomson, Arbos, Sauret, Hess, Halir, Wolff, Hollman, Gibson, Fuchs, Madame Carreño, Miss Fanny Davies, Miss Eibenschütz, and Messrs. Pachmann, Borwick, Schönberger, and Raoul Pugno. Mr. Bird will, as usual, preside at the piano-forte.

MR. MARK HAMBOURG, the talented pianist, will give three pianoforte recitals at Queen's Hall on the afternoons of October 5th and 19th and December 21st. He will also appear at the Promenade Concerts.

THREE Richter Concerts will be given at St. James's Hall on Mondays, October 21st and 28th and November 4th, commencing at 8.30.

THE twenty-fourth season of the Highbury Philharmonic Society commences on November 26th with a Sullivan programme, the 'In Memoriam' Overture and 'The Golden Legend,' and concludes in like manner with 'Ivanhoe.' At the first of the two intermediate concerts, January 14th, Sir Alexander Mackenzie will conduct his 'Britannia' Overture and a new part-song from his pen, 'Firm in her native strength'; and at the second, March 11th, 'The Redemption' will be performed. The prominence given to British music deserves note.

THE Mozart Society commences its series of concerts at the Portman Rooms on Saturday afternoon, October 5th. On October 12th Herr Bonawitz will give an interesting historical organ, harpsichord, and pianoforte recital; and on October 26th the programme will be entirely devoted to the composer whose name the Society bears. The series ends on March 1st.

THE thirty-first season of the Royal Choral Society at the Albert Hall will commence on November 7th with 'Elijah.' Mr. Coleridge-Taylor's 'Hiawatha' will be given on December 5th, and his new Leeds cantata 'The Blind Girl of Casté Coullé' on January 23rd. On March 6th Dvorák's 'The Spectre's Bride' will be performed for the first time by this Society. January 1st and March 28th will be devoted to 'The Messiah,' and February 12th to 'The Redemption.' The programme of the concluding concert on April 17th will contain Sir F. Bridge's 'The Forging of the Anchor' and Sullivan's 'Golden Legend.'

Le Ménestrel states that the managers of the Curhaus at Scheveningen are in treaty with the Prince of Wied for the purchase of his villa and grounds at Scheveningen, with a view to erecting there a theatre after the model of Bayreuth. Munich now has its Wagner theatre, and if the ever-increasing success of Wagner's works at Paris is any criterion, that city may at no distant date follow suit. And what about London? Why should not we have opportunities of hearing the master's works as they ought to be heard—with invisible orchestra, without cuts, and at

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suitable hours and with proper *entr'actes*? Then, and only then, shall we appreciate the true greatness of Wagner.

HERR SLEZAK, the German tenor who appeared at Covent Garden last season, is engaged for the next two years at Berlin, and after that for ten years at the Vienna Hofoper.

A LETTER addressed by Richard Wagner to the *littérateur* Adolf Stahr in 1851 has recently been published in the *Frankfurter Zeitung* by Prof. Ludwig Geiger. Stahr heard 'Lohengrin' at Weimar in 1851, and wrote an article about the work. In it he said, "Only by humanizing the myth could the poet bring about a satisfactory ending." And again:—

"A Lohengrin who as servant, as soldier of the Grail, sacrifices everything in order to preserve the office which he held by divine grace, may be a correct expression of divine transcendentalism and of its non-human *quasi* superhuman character; we, who are men, can only see and feel as such, and to us he is only the spectral shadow of a conception of the world which our intelligence and our conviction desire to see perish."

In his reply Wagner says:—

"I am really pleased for once to have taken, and so tenaciously, a Christian standpoint, and, indeed, as an artist and with the utmost naïveté. When I had completed the poem of 'Tannhäuser' some one suggested to me that I should give Venus the victory over the holy Elizabeth. I found that all very good, only, I replied, I could not then write a 'Tannhäuser.' One of my most intelligent friends entertained a well-founded scruple in connexion with 'Lohengrin,' already printed: Lohengrin ought finally to become a human being—the scruple, in fact, on which your reproach is based. I began to think seriously over the matter, and to try to profit from proposed changes; I took no end of trouble to tell something of a lie to myself concerning a humiliated deity, &c. Fortunately, not one of the suggestions satisfied my friends; if Lohengrin had to go, he must go as he was, i.e., just as Christian folk have fashioned him—unless, indeed, I was to fall from one inconsequence into another. And so, in a state of intense enthusiasm, I steeped him in music. There was no other means, and I at any rate saved myself from a rationalistic opera."

In this highly interesting letter, too long to give in its entirety, Wagner states that

"I am almost annoyed that 'Lohengrin' is brought to light [referring to the production of the work under Liszt at Weimar]. When you become acquainted with the poems on which I am at present engaged you will know why."

And one more quotation:—

"During the last six years I have been writing a 'Young Siegfried,' and this very day I have completely sketched the concluding scene, Brunnhilde's Awakening."

So that he was at work on that subject much earlier than has hitherto been supposed.

THE widow of Piatti has just died, having only survived her husband by a few months.

A POSTHUMOUS opera by Ponchielli, of 'Gioconda' fame, is to be published at Milan. The work is entitled 'I Mori di Valenza,' and the libretto was written by Antonio Ghislanzoni. The work is to be scored by the composer's son, Signor Annibale Ponchielli.

THE *Neue Freie Presse* reports that the collection of Charles Malherbe in Paris has yielded an interesting find in the shape of a number of songs by Robert Schumann. The text consists of political poems referring to the events of 1848, in the April of which year they were set to music by Schumann for a chorus of male voices; but though several of them are mentioned in his biography, they were never, apparently, performed in public. Among them is Freiligrath's inspiring 'Schwarz-Rot-Gold.'

DRAMA

THE WEEK.

GARRICK.—'Iris,' an Original Drama in Five Acts. By A. W. PINERO.
DRURY LANE.—'The Great Millionaire,' a Drama in Four Acts. By Cecil Raleigh.

To find anything approximate to Mr. Pinero's *Iris* we have to turn to French literature. The nearest approach to her in English literature is Milton's *Dalilah*; her most obvious precursor is Manon Lescaut. Mr. Pinero is to be acquitted of imitation, conscious or unconscious, and his drama is entitled to the qualification assigned it of original. So strange an apparition is *Iris* upon English boards that we are driven to seek for precedents. Gilberte de Sartorys has some of her traits, but Manon Lescaut is the nearest approach to an analogue. Duly to describe her it is necessary to understand her, and this is a task almost, if not quite, beyond our powers. Inherently she appears to be a weak, warm-hearted, irresponsible creature; possessor, though a widow, of a sort of virginal allurements by which men are carried captive; capable of heroic resolutions, which fade almost as soon as they are formed, sensual, luxurious, and unstable. Circumstances have given her freedom and wealth, the latter, however, held on the uncomfortable and unworthy condition that it shall be forfeited, in case she marries again. Among the swarm of adorners that surround her two only count. Frederick Maldonado, a Jew of Spanish descent, resolute, passionate, rich, and masterful, will espouse her to-morrow, cast her fortune (inconsiderable in his eyes) to the winds, and keep her supplied with the luxuries to which she is accustomed and without which she cannot exist. Opposed to him is Laurence Trenwith, a youth who, after failing in one or two professions, is going out forthwith to British Columbia with five hundred pounds given him by his relatives in order to get rid of him. For him she is prepared, she all but thinks, to give up the world. Appalled at the contemplation of her own weakness, she accepts Maldonado, with the hope that his strength will fortify her. So it would, did she give him a fair chance. Scarcely has he left her room, however, rejoicing in his betrothal, than she summons Trenwith to her to listen to his farewell. So eloquent is this that he does not leave her. Maldonado receives a curt dismissal, and *Iris*, dispensing with marriage formalities, carries Trenwith off to Italy in her train as an apparent *cavalier servente*, but in fact as a fully privileged lover. This blissful but unconventional arrangement is disturbed by an all but total loss of fortune on the part of *Iris*. Laurence must needs depart for America and make a home for one who may now be his bride. He departs, and *Iris* tries to live faithful to him on the pittance she possesses. The attempt is a failure. Animated by malice and desire for revenge, Maldonado ministers to her every need, with the result that when, two years later, Trenwith returns, he finds his promised wife living in luxury with his rival. *Iris* sends for her past lover, and in a room warm from Maldonado's presence tells Trenwith all and asks him to take her away. This arrange-

ment is naturally refused; and upon the departure of Trenwith Maldonado, who has discovered the assignation, enters, seizes her by the throat, all but strangles her, and then with words of blinding insult orders her out of his house. With her departure, penniless and friendless, into the midnight the action ends.

This bald description does not pretend to do justice to a piece into which Mr. Pinero has put much of his best work, and by which for nearly four hours an audience was held enthralled. That '*Iris*' is considerable most who saw it will concede; that it is great some will be disposed to maintain. It has remarkable and unholy power, and its influence is scarcely to be resisted. It leaves us, however, tearless and resentful, and to a certain extent perplexed. Do women such as *Iris* exist? we ask ourselves. She is not actively wicked—not, like *Dalilah*, "a manifest serpent by her sting." She has no such motive of jealousy as drove Gilberte de Sartorys to her mad flight and brought about her terrible penance. Had Maldonado treated her as Othello treats Desdemona, he would have had Othello's excuse:—

Yet she must die, else she'll betray more men.

She has a moral colour-blindness, and cannot feel the atrociousness of asking her lover into the house of her keeper and proposing an immediate flight. Weakness with her amounts to criminality. When, in language more vigorous than our stage often hears, Maldonado says to her,

You rag of a woman! you double-faced trull! you liar!

it breeds no resentment in her, and we almost feel that, her last bid for love having failed, she would go back to him if he would have her, and resume their unworthy and uncomfortable relation.

Miss Fay Davis played well the heroine, the most difficult and ambitious part she has yet essayed. Excellent performances were given of the Jew by Mr. Oscar Asche; of Laurence Trenwith by Mr. Charles Bryant, an actor previously unknown; and by Mr. Dion Boucicault of a species of tame cat.

The new drama with which Drury Lane has reopened has most of the defects of its class. First among these is the fact that the opening scenes are purely conventional, and that we are half way through the piece before we encounter anything that can be regarded as action. We see the pale and interesting heroine, ignorant of her birth, driven forth into a pitiless world, finding protectors in the humblest ranks of life, and experiencing the extremes of poverty while wealth and rank are at her beck, and those most bent on finding her brush unconsciously past her in the street. Far too long are the scenes in which these familiar vicissitudes are exhibited. When once, however, the real action is reached, it proves stimulating in its extravagance. Not for one moment must the question of probability, or that even of possibility, be considered. Mr. Raleigh lays down postulates to which his audience must agree. These granted, he presents a series of scenes illustrating the contrasts of our daily life. From the fashionable tavern, in which wealth and ostentation are seen in their vulgarest form,

PERFORMANCES NEXT WEEK.

SEN. Sunday Society's Concert, 3.30, Queen's Hall.
MON. Promenade Concert, 8, Queen's Hall.
TUE. Promenade Concert, 8, Queen's Hall.
WED. Promenade Concert, 8, Queen's Hall.
THUR. Promenade Concert, 8, Queen's Hall.
FRI. Promenade Concert, 8, Queen's Hall.
SAT. Sousa's American Band, 8, Albert Hall.
SUN. Sousa's American Band, 8 and 8, Albert Hall.
Mr. Mark Hambourg's Pianoforte Recital, 8, Queen's Hall.
Mozart Society, 3, Fortman Rooms.
Promenade Concert, 8, Queen's Hall.

you are transported to East-End slums in which a starving public is bludgeoned in the interest of law and order. A picture is given of bread riots such as were seen before the repeal of the Corn Laws, with the attack of the mob upon the bakers' shops. These scenes are brought about by a "corner" in wheat established by an angry millionaire as a revenge for insults put upon him by civic officials. The whole is accordingly a drama on the subject of trusts, and is ingenious in its class. It furnishes opportunity for scenes picturesque or sensational; and the public is shown a state ceremonial in the Guildhall, when the freedom of the City is bestowed upon a thinly veiled Emperor, and a race with motor cars, which will shortly be effective, though on the first occasion the machinery worked unsatisfactorily. From the point of view of literature or art the work is no better than its predecessors, and claims no consideration. It has, however, some originality of idea, and in this respect is in advance of most of its predecessors. The acting generally is not strong, but Mr. Charles Fulton gives a powerful presentation of the millionaire.

ON "VLORXA" IN 'TIMON OF ATHENS,'
III. iv. 112.

A WORD, if I may be permitted, on the points raised by Mr. Cunningham, who seems to have forsaken "the sane criticism of the eighteenth century" for a "slavish adoration" of the blunders of the First Folio.

I was careful to include the word *All* among the possible causes of the dittography, and Mr. Littledale did not, I think, in his "strictures" deny that *-ius* was usually pronounced as one syllable by Shakespeare.

It is, I think, misleading to use the term "dactylic" in this discussion, as English verse usually varies according to stress and not according to quantity. Any evidence that Shakespeare preferred "dactylic" pronunciations would be welcome, as there is abundant evidence to the contrary. Is not "Sempronius" in the readings of Mr. Littledale and Mr. Cunningham an amphimacer rather than a dactyl?

Mr. Cunningham is, I think, entirely mistaken in attributing a "dactylic" pronunciation to the Italian *-ia*, *-io*, &c., and a reference to the texts of the old Italian poets or to the pronunciation of a modern Italian in such words as *Io ho, già, Siena*, will readily convince Mr. Cunningham of his error. In a few cases *-io* is dissyllabized, as in *natto* (=nativus), but such dissyllabification is always indicated by diacritical marks.

The objections I have urged against Mr. Littledale's emendation apply equally to that of Mr. Cunningham—neither reading fits the metre.

FRANCIS JOHN PAYNE.

Dramatic Gossip.

MR. TREE has long meditated a revival of 'The Tempest,' and hesitates whether he will play in it Prospero or Caliban. 'The Merchant of Venice,' in which he will, of course, be Shylock, is also contemplated. It would be premature to say that either piece is likely to be seen in the near future.

In the revival at the Court of 'The Strange Adventures of Miss Brown' on Monday Mr. R. C. Herz took, as was announced would be the case, Mr. Kerr's part of Capt. Courtenay. Mr. J. Beauchamp reappeared in his original character of Major O'Gallagher; Mr. Victor Widdicombe replaced Mr. Lionel Brough as Sergeant Tanner, and Miss Joan Burnett Miss May Palfrey as Angela Brightwell, a part she played with prettiness and spirit. The reception was favourable, though the general acting was extravagant, not to say riotous.

IBSEN, whose recovery is no longer considered possible, is occupied with an apology for his life, in the composition of which he refuses all clerical aid. He is said to be in a condition of great nervous irritability, and is attended by physicians at the charge of the State.

'RICHARD LOVELACE,' by Mr. Laurence Irving, has been produced by Mr. E. H. Sothern at the Garden Theatre, New York. It is in part derived from familiar suggestions in the poems of Lovelace, but substitutes death as the result of a wound for the lingering torment of the brilliant Cavalier. Lovelace was played by Mr. Sothern, and Lucy Sacheverell by Miss Cecilia Loftus.

REHEARSALS will shortly begin of the 'Francesca da Rimini' of Signor Gabriele d'Annunzio. Signora Duse, who is starting on what she declares will be her last tour, will play the heroine on the production of the piece in Florence.

TO CORRESPONDENTS.—R. W.—J. C. H.—W. H. & Sons—S. W. P.—R. M.—S. T. D.—W. B.—S. E. W.—G. C. L.—received.

C. R. B.—We cannot answer such questions.

J. T.—Rather a wild etymology.

G. L. K.—Forwarded to the writer. Too late for insertion.

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